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ABSTRACT

The first four of the 11 chapters in this manual focus on the background of the intergenerational program, various workshops, and additional training aids that were used, while chapters 5 to 9 and 11 provide information for other communities that wish to implement intergenerational programs. Topics covered include senior citizen volunteers in the library; publicizing the program using various media; special programs such as crafts, contests, dolls, games, quilting, and historical, genealogy, and music programs; and films on aging. An evaluation of the program at the South Bay Cooperative Library System and the questionnaires used are provided in chapter 10, and the final chapter identifies other intergenerational programs. Numerous and extensive annotated listings of relevant publications and organizations are provided in most of the chapters. The appendix also provides annotated citations of numerous publications on American farm life; aging and the aged; gerontology and intergenerational programming; picture books, and fiction for children, young adults and adults; as well as questionnaires on aging, slide shows on ageism, and lists of living and deceased famous people over 70 years old. (RBF)

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INTERGENERATIONAL PROGRAMMING IN LIBRARIES

A MANUAL

Based on the experiences of the
South Bay Cooperative Library System
1979 - 1981

by Marilyn V. Green
Intergenerational Project Librarian

In·ter·gen·er·a·tion·al \-.jen-ə-'rā-shnəl,-shən-ᵊl\
Adjective: existing or occuring between two or more generations.

-- Webster's New Collegiate Dictionary

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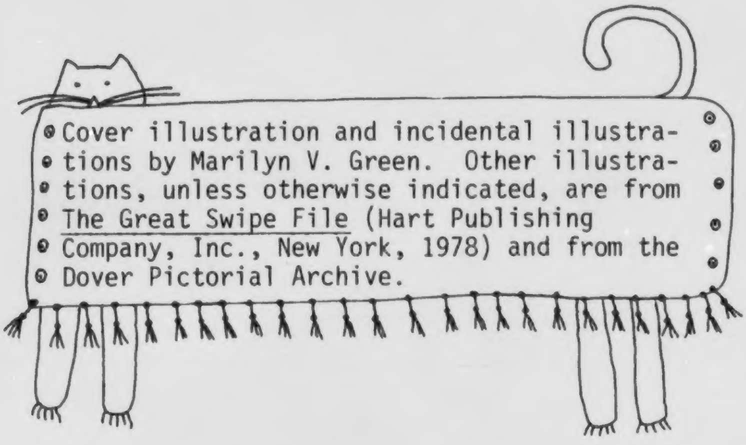
This manual is the product of hard work by many individuals. Special thanks to the staffs of all South Bay Cooperative Library System libraries and to the Intergenerational Project Advisory Committee who participated in all aspects of the Project. Thanks also to the authors of the many publications cited in the manual. This Project could not have happened without the guidance of your words. Finally, thanks to Pat Chou and Jan Robinson who spent many hours typing.



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CHAPTER ONE

INTRODUCTION

American society provides few opportunities for young and old to meet and make friends. Senior citizens often live in age-segregated retirement communities and are offered few library programs designed specifically for them. Other than an occasional program, a collection of large print books, and an outreach service to deliver books to seniors who are institutionalized, little is done in public libraries to offer specific services to this growing segment of the population.

Nowadays, many children live miles apart from their grandparents. Friendships are often limited to those made at school. Children of today often miss the excitement and richness of hearing about history firsthand from elders who were there. The traditional stories are often lost, replaced by television and popular culture.

Recognizing the fact that both children and seniors have much to gain from intergenerational friendships, the South Bay Cooperative Library System developed the Intergenerational Project upon which this manual is based.

We hope that you will use this manual to start an intergenerational program in your library. While South Bay Cooperative Library System member libraries started with an innovative Intergenerational Summer Reading Program, you may elect to begin by trying selected successful programs. You'll be providing a new and needed opportunity for the young and old in your community to share reading and make new friends...yet another service of the local public library!

* * * * *

CHAPTER TWO

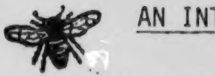
AN INTERGENERATIONAL SUMMER READING PROGRAM

S.B.C.L.S. PROJECT - BACKGROUND

Public libraries traditionally conduct summer reading clubs for elementary school children during the summer months. Such programs generate enthusiasm for reading through weekly programs and other activities. For several years, South Bay Cooperative Library System children's librarians have chosen a common theme for their Summer Reading Program. System libraries join together to produce posters, Summer Reading Club folders, buttons and related materials for use in all libraries. Individual libraries are able to choose which materials to use and have a free hand in interpreting the chosen theme in their facilities.

Upon the instigation of a senior citizen at one of the System member libraries, a group of System librarians and library patrons (including seniors, parents and children) met to study the feasibility of a joint Summer Reading Program for children and seniors. A heritage-sharing theme was chosen and a proposal for funding sent to the California State Library. The State Library awarded the System with $35,000 in Federal L.S.C.A. (Library Services and Construction Act) funds to develop an Intergenerational Summer Reading Program during the summer of 1980.

In October 1979, a Project Librarian was hired. A Project Advisory Committee (consisting of both children's and adult librarians, library patrons/parents/seniors, and representatives from community service agencies) was formed from suggestions made by the System Administrative Council. This Advisory Committee met regularly to advise the Project Librarian. They were given a number of tangible responsibilities from choosing a name for the project to developing project evaluation forms. The Advisory Committee was immensely helpful in the development of the 1980 Summer Reading Program.



AN INTERGENERATIONAL SUMMER READING PROGRAM IN YOUR LIBRARY?

While the intergenerational concept is workable on a year-round basis, summer is a good time to try it. You may decide to choose an intergenerational theme for your summer reading program or to simply try some of the programs that were successful in our libraries. One of the benefits of an intergenerational summer reading program is that adult and children's librarians can work together to produce programs of interest to all generations. During the summer, when many staff take vacations, the more staff involved with the summer reading program the better! In larger libraries where separate programs are offered for children and adults, an intergenerational approach can divide the programming responsibilities among library staff, reduce the total number of programs, and offer something new to library patrons of all ages. A children's librarian involved with the S.B.C.L.S. Intergenerational Summer Reading Program reported: "It was most gratifying to work with adult staff for the first time; I feel this was one of the best things to come out of the program."

A single enthusiastic staff member may be able to convince everyone that an intergenerational summer reading program is a great idea. Nevertheless, it is most important to consider who in your library has been responsible for the summer reading program in past years. How might you involve them in the decision making process as well as involving librarians responsible for work with seniors? The program will have a better chance for success if you work within your existing organization and decide who will be responsible for what at the outset.

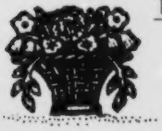
Our Project Advisory Committee decided to hold a contest to come up with a name for the S.B.C.L.S. Intergenerational Summer Reading Program. The name was required by the grant to be related to a heritage-sharing theme and to appeal to both children and seniors. The name "Now and Then" was chosen from a number of contest entries. Some System librarians felt that the theme was broad enough to appeal to a wide variety of ages as well as allowing for "a lot of creative flexibility" in programming. Other librarians criticized the theme as having no child appeal. Some found the heritage theme difficult to interpret with fresh creativity as many of the ideas were tried in conjunction with recent Bicentennial celebrations.

Overall, the heritage-sharing theme was a good choice for a program to involve both children and seniors. Your library might want to brainstorm to come up with other themes for an intergenerational summer reading program. Libraries can expect some problems when trying to incorporate the intergenerational concept into an existing children's summer reading program. Choosing a theme that will appeal to a wider age range can be difficult but not impossible.

The S.B.C.L.S. Intergenerational Summer Reading Program was most successful at libraries where librarians were enthusiastic and positive about the idea. The program was also successful in libraries with small program audiences and a casual atmosphere. Libraries which expect large audiences at programs and where staff had less time to encourage intergenerational interaction did not report the same success.

Several of our librarians recommend that larger library systems considering an intergenerational summer reading program try it first in one or two locations. Develop local contacts and staff expertise and make the small pilot program a success to show others it can be done. "Success breeds success!"

Developing an intergenerational program of any kind will take time and patience. For example, you would be unrealistic to expect a great change in the audience makeup at your first intergenerational program (even at a library sharing a facility with a senior center). It takes time for the word to get around and for friendships to grow. Librarians at libraries where such a program has worked feel it's worth the effort. You will really be taking steps to change society -- from an age-divided, compartmentalized society into one where older people are welcome and valued for what they have to offer.



THE S.B.C.L.S. "NOW AND THEN" SUMMER READING PROGRAM - HOW WE DID IT

PRINTED MATERIALS

S.B.C.L.S. provided the following printed materials for use in the Intergenerational Summer Reading Program. As in years past, individual libraries were able to select those materials most suited to their own program. Additional handouts are discussed in Chapter 8.

Posters

a. Patchwork Poster (See Patchwork Motif on cover)

17½" x 22½" - printed on 110 index railroad board - bright orange.

This poster contained general information about the Summer Reading Program including a sentence about its intergenerational aspects. A space was provided for each individual library to write in its name, address and phone number. This poster was intended for display in the community (in schools, senior centers, etc.). Some libraries included information on how to reach the library by public transit. While feedback indicated the poster was too large, some librarians cut up extra copies to make smaller posters and library displays. The patchwork motif was well-suited to this sort of resourcefulness.

b. Poster

17½" x 22½" - printed on 110 index railroad board - lime green.

Another poster was designed to allow individual libraries to write in detailed information about specific programs. This poster was also used as a general informational program for display in the community. A large blank space should be provided for individual information. Our posters were designed in such a way that the name of the Summer Reading Program and other dated information could be cut off. This way, extra posters are still useful when the summer is over.

Note: Decorative Frames and Borders; 396 Examples from the Renaissance to the Present Day, ed. by Edmund V. Dillon, Jr. (Dover, 1973) is an excellent source of design ideas for posters of this type.

Flyers

8½" x 14" - 60 pound exact matte paper - goldenrod.

Flyers with the Patchwork Motif on the cover and a listing of S.B.C.L.S. libraries on the back (when folded) were left blank on one side to allow individual libraries to print their own program schedules. We used a 60 pound stock because it can easily go through copy machines and other duplicating equipment. The flyers were sent to individual libraries unfolded and the various libraries printed their own program information. These flyers were used as handouts.

Calendar (Booklet)

8½" x 14" - 60 pound exact matte - orange (cover).
8½" x 14" - copy stock for inner pages of booklet.

A calendar of events in all System libraries was also provided. It was intended to answer the question: "What's happening in other libraries in the area?" The Patchwork Motif was used for the cover.

Bookmarks

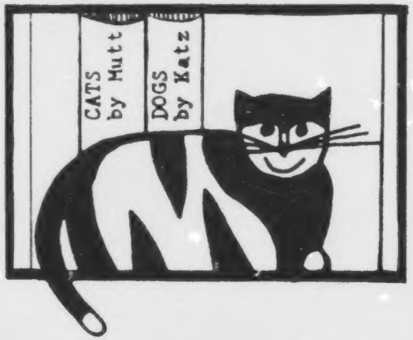
8½" x 14" - 60 pound exact matte - lime green.

S.B.C.L.S. provided a sheet of four uncut bookmarks. The bookmarks utilized four of the Patchwork Motifs. They were printed on a light color so if the individual library could not afford to print booklists or program information on the bookmarks, they could be used for coloring, etc. Some samples of what our libraries did with the bookmarks:

A special summer program to involve senior citizens and children together in libraries

* * * * * *

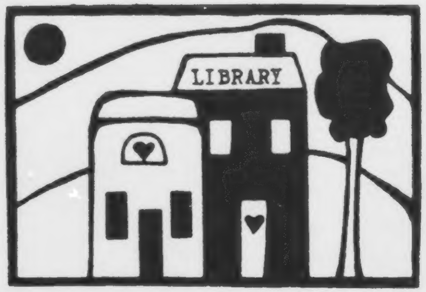
For information on how YOU might share a book, a hobby or an interest with a child, contact the children's librarian at the nearest member library of the South Bay Cooperative Library System.



A special summer program to involve senior citizens and children together in libraries.

* * * * * *

If you're a child and would like to spend time learning about new hobbies, hearing stories and having fun with an older person this summer, contact the children's librarian at the nearest member library of the South Bay Cooperative Library System.



HOW DOES IT FEEL TO BE OLD? - Books about the old for the very young.

E Borack. Grandpa.

E Chorao. Kevin's Grandmother.

E Gauch. Grandpa & Me.

E Goffstein. Fish for Supper.

E Schick. Peter and Mr. Brandon.

E Skorpen. Mandy's Grandmother.

E Wittman. A Special Trade.

E Zolotow. William's Doll.

J 301.42 Kirk. Grandpa, Me & Our House in the Tree.

J 917.3 Jackson. Grandpa Had a Windmill, Grandma Had a Churn.

Classic Animal Stories

Can you guess how old these favorite stories are in 1980?
(answers on the back)

Bagnold	NATIONAL VELVET
Bond	A BEAR CALLED PADDINGTON
Burnford	THE INCREDIBLE JOURNEY
Farley	THE BLACK STALLION
Gipson	OLD YELLER
Grahame	THE WIND IN THE WILLOWS
Henry	MISTY OF CHINCOTEAGUE
Kipling	THE JUNGLE BOOK
Knight	LASSIE COME HOME
Lofting	DR. DOOLITTLE, A TREASURY
London	CALL OF THE WILD
Milne	WINNIE-THE-POOH
North	RASCAL
O'Hara	MY FRIEND FLICKA
Salten	BAMBI
Sewell	BLACK BEAUTY
Terhune	LAD: A DOG
White	CHARLOTTE'S WEB

FRONT

Answers

NATIONAL VELVET (1949) 31

A BEAR CALLED PADDINGTON (1958) 22

THE INCREDIBLE JOURNEY (1961) 19

THE BLACK STALLION (1941) 39

OLD YELLER (1956) 24

THE WIND IN THE WILLOWS (1907) 73

MISTY OF CHINCOTEAGUE (1947) 33

THE JUNGLE BOOK (1894) 33

LASSIE, COME HOME (1940) 40

DR. DOOLITTLE, A TREASURY (1922) 58

CALL OF THE WILD (1903) 77

WINNIE-THE-POOH (1926) 54

RASCAL (1963) 17

MY FRIEND FLICKA (1941) 39

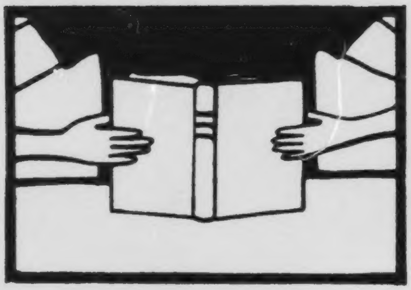
BAMBI (1929) 51

BLACK BEAUTY (1877) 103

LAD: A DOG (1919) 61

CHARLOTTE'S WEB (1952) 28

BACK



Children's Classics

Can you guess how old these favorites are in 1980? (answers on the back)

Alcott	LITTLE MEN
Alcott	LITTLE WOMEN
Barrie	PETER PAN
Brink	CADDIE WOODLAWN
Burnett	THE SECRET GARDEN
Carroll	ALICE'S ADVENTURES IN WONDERLAND & THROUGH THE LOOKING GLASS
Craik	THE LITTLE LAME PRINCE
DeAngeli	THE DOOR IN THE WALL
Dodge	HANS BRINKER or, THE SILVER SKATES
Fisher	UNDERSTOOD BETSY
Kingsley	THE WATER BABIES
Lingren	PIPPI LONGSTOCKING
Lovelace	BETSY-TACY
Montgomery	ANNE OF GREEN GABLES
Sharp	MISS BIANCA
Spyri	HEIDI
Streatfield	BALLET SHOES
Taylor	ALL-OF-A-KIND FAMILY
Wiggin	REBECCA OF SUNNYBROOK FARM
Wilder	LITTLE HOUSE IN THE BIG WOODS

FRONT

Answers

LITTLE MEN (1871) 109

LITTLE WOMEN (1868) 112

PETER PAN (1911) 69

CADDIE WOODLAWN (1935) 45

THE SECRET GARDEN (1911) 69

ALICE'S ADVENTURES IN WONDERLAND AND THROUGH THE LOOKING GLASS (1872) 108

THE LITTLE LAME PRINCE (1928) 52

THE DOOR IN THE WALL (1949) 31

HANS BRINKER OR, THE SILVER SKATES (1865) 115

UNDERSTOOD BETSY (1917) 63

THE WATER BABIES (1863) 117

PIPPI LONGSTOCKING (1950) 30

BETSY-TACY (1940) 40

ANNE OF GREEN GABLES (1908) 72

MISS BIANCA (1962) 18

HEIDI (1884) 96

BALLET SHOES (1937) 43

ALL-OF-A-KIND FAMILY (1951) 29

REBECCA OF SUNNYBROOK FARM (1903) 77

LITTLE HOUSE IN THE BIG WOODS (1932) 48

BACK

Metal Buttons

1½" in diameter. Bright yellow with red lettering.

The S.B.C.L.S. provided metal buttons with an old-fashioned bicycle motif. The botton had the name of the reading program - "Now and Then" - printed on it. "Now" was printed in a modern script and "Then" in an old fashioned script. Buttons were very popular at all System libraries. Many gave a button to each child who joined the Summer Reading Club. Others gave buttons as prizes.

SUMMER READING CLUB MATERIALS

Folders

8½" x 14" - printed on exact matte (60 pound) - light blue.

Folders for children to record books read over the summer were printed with the Patchwork Motif on the cover. The folders were printed to look like an old-fashioned open book on the inside. They were lined and had places for the child's name, address, phone number, grade and school.

Some Sytem libraries used the folders formally. Children were required to give a brief summary of books read (to a librarian or other staff member) before they could record the book in their Summer Reading Club Folder. Folders were often kept in folders/envelopes posted on the library wall.

Other libraries simply made folders available in a very low-key way to interested parents and children. Folders were not stored at the library and families participated in the "club" on their own.

We also provided some blank inserts. The inserts were printed with the old-fashioned open-book design on both sides and they were lined. (Lines were ½" apart.)

Certificates

8½" x 11" - printed on a rich brown parchment-like paper (astro parche tan text).

Certificates were designed so they could be used as awards for Summer Reading Club or as certificates of thanks for volunteers. The antique looking parchment was a big hit. We provided gold notary seals to make the certificates look special.

Many of our libraries elected to have their local congressman sign the certificates. Congressmen were happy to oblige. This was optional, however, and several libraries did not participate.

Many System libraries awarded certificates to all participants in Summer Reading Club. Other libraries required that children read a certain number of books in order to receive a certificate. The Milpitas Public Libraries required that each child read ten books, four of which were required to be about the past in keeping with the "Now and Then" theme.

Note: Certificate design came from Decorative Frames and Borders... mentioned under Poster b.

POT POURRI FROM THE "NOW & THEN" SUMMER READING PROGRAM

A Library Grandparent Program

Our most successful program was conducted at the San Benito County Library in Hollister, California. County Librarian, Jo Barrios Wahdan, enthusiastically recruited seventeen seniors from the community to serve as Library Grandparents. Grandparents were informed of the program through publicity in the local newspaper, school visits, chats with regular library patrons and by Grandparent recruits who told their friends about the program. Ms. Wahdan feels strongly about the library's role as an active community center and about active citizen participation in library operations. In addition to the Library Grandparent Program, a recently formed Friends group produced many of the library's summer programs. Three members of the Friends conducted weekly story times throughout the summer; other Friends conducted special programs on quilting, doll making & collecting, pottery and related topics.

Library Grandparents were on duty Monday through Friday from 11 to 3. The Grandparents kept regular schedules and worked in 1 to 2 hour shifts. When one Grandparent left, another would come on duty. Library Grandparents were "stationed" at a special Summer Reading Club Table located in the Children's area of the library. A large sign - "LIBRARY GRANDPARENT" - advertised their availability. A sign into which a Library Grandparent's name could be inserted when he/she came on duty might be a nice addition.

Library Grandparents talked with children about books and reading, helped with the card catalog, with recording books read in Summer Reading Club folders, and with selecting books. They also played checkers and Chinese checkers with kids during slow periods in the afternoon.

If a Library Grandparent was unable to come in for a shift, it was his/her responsibility to find a substitute. Ms. Wahdan relied heavily on a Grandparent from the federal Foster Grandparent Program. The woman worked 20 hours a week during the summer and really "held things together." She works as a Foster Grandparent at a local school during the school year.

While Library Grandparents attended an organizational meeting at the beginning of the summer, Ms. Wahdan says that next time she will conduct a more in-depth, in-service training regarding use of library materials. She also reports that there were times that Library Grandparents felt discouraged when there weren't a lot of kids in the library. Simple tasks might be arranged to keep volunteers active during slow periods. Recognition of Library Grandparents is MOST important. All Grandparents received special letters of recognition at the Summer Reading Club Party. We arranged for an especially loyal volunteer to receive a letter from our local Congressman.

Library Grandparents are continuing to work in the library on Saturdays during the school year. There is now a volunteer Library Grandparent Coordinator who arranges for substitutes when necessary and helps the program run smoothly. Ms. Wahdan's belief in the library's involvement in the community and her willingness to "give up" some of the responsibilities had a lot to do with the program's success. In the summer of 1980, the San Benito County had its FIRST Summer Reading Program. The Library Grandparent Program and the Friends of the San Benito County Library made it work.

Programs at Other Libraries

* Children who joined the Summer Reading Club at the Palo Alto Children's Library received a card with an antique bicycle printed on it. Each time a child read a book, he/she received a special "jewel" to paste on his/her card. All cards were numbered and posted on a wall. (Pink jewel = science fiction/fantasy; green jewel = mystery; blue jewel = family & animal stories; pearl jewel = arts & crafts; gold jewel = history & biography; purple jewel = sports & adventure; red jewel = all other books.) Younger children were invited to join a "Pooh Bear Reading Club." Cards printed with Pooh were given to each child who joined. Stickers were used to record books read. At the end of the summer, Pooh was holding a bunch of brightly colored sticker/balloons!

* Children's librarians at the Campbell Public Library visited local 2nd, 3rd and 4th grade classrooms in the spring to promote the Summer Reading Program. They took along a cardboard box decorated like a time machine. Two puppets would emerge from the "time machine" to talk about the library and the Summer Reading Club...an old lady (Mrs. Piggle Wiggle) and a robot. The Summer Reading Club was called the "Summer Time Machine Club;" children who joined received a metal button and a picture to color from either the past or the future. Pictures were posted on a "Time Machine" Wall Mural. The Morgan Hill Public Library had a similar program. The time machine concept was the idea of Children's Librarian, Davi Evans.

* Many libraries built special "time machines" for displays. Some of the machines even had lights that flashed on and off!

* The Campbell Public Library shares a building with the Campbell Senior Center. The Intergenerational Summer Reading Program provided an opportunity for the library to involve interested seniors in children's programming. Seniors were invited to participate in a number of ways. They helped judge several contests and served refreshments at the final Summer Reading Club Party.

* Children who joined the Summer Reading Club at the Los Altos Public Library chose a drawing of a fancy car to place on a map mural displayed in the Children's Room. Mrs. Helen Wright, a senior, drew a selection of both new and old cars from which children could choose a favorite for the map. Children who placed their cars on "secret spots" scattered under the mural received special prizes at the Summer Reading Club Party.

* Reading Club attendance was, by and large, up for the summer of 1980 or about the same as in previous years. A few libraries reported a drop in attendance due to lack of spring school visits, declining population, and, in some cases, a lack of enthusiasm for the theme.

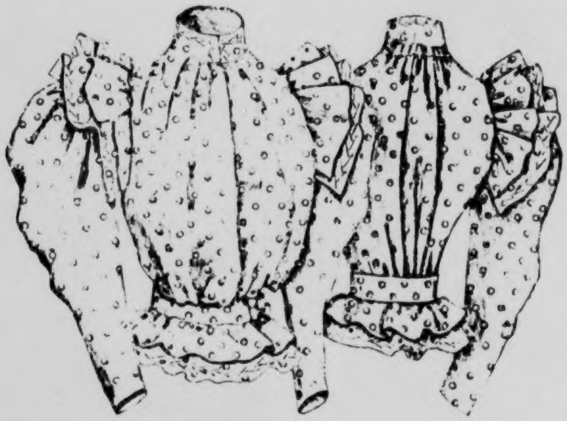
SUMMER READING CLUB PARTIES

Final Summer Reading Club parties are exciting for everyone! It's the time participants are awarded fancy certificates. Volunteers are honored, too. Some of the things our libraries did:

* COME DRESSED AS THE PAST OR THE FUTURE! Campbell Public Library asked children to wear costumes to celebrate the end of the Summer Reading Club. Interestingly enough, there were more costumes having to do with the past than with the future! Children came dressed as characters from the "Little House" books, Betsy Ross, characters from "Star Wars," etc. A staff member wore a dress she had worn in high school and pinned an old snapshot of herself wearing the dress to her shoulder. Refreshments were served by senior volunteers. Refreshments were donated by a local McDonald's Restaurant.

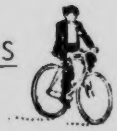
* The Mountain View Public Library presented a special musical review by a young drama group. Musical selections from The Wizard of Oz, Peter Pan and other favorites were fun and well received by young and old. Something special in the way of entertainment will make "Award Day" even more special!

* At summer's end, members of the Junior Friends, seniors, and local organizations joined Milpitas librarians to produce a free Library Fair. The fair was held from 12:30 p.m. to 3:30 p.m. in the courtyard of a combination senior center/library. Participants received free tickets for assorted attractions as they entered the courtyard. Activities included art demonstrations, puppet show, storytelling, movies, displays, and traditional participation events such as sponge throw and penny toss. MUCH staff time was required to plan, conduct, recruit, supervise, thank volunteers, and clean up. Nevertheless, everyone seemed delighted and "a good time was had by all."



CHAPTER THREE

WORKSHOPS



System librarians participated in a series of workshops. Each workshop dealt with an area related to intergenerational programming: ① a brainstorming meeting to come up with ideas (January), ② a workshop on aging (March) and ③ a workshop on working with children and older people in the same setting (April).

The January workshop was presented once and the other workshops were repeated in several geographic locations to allow as many staff as possible to participate. Both adult and children's staff were encouraged to participate and overall attendance balanced at about half adult staff and half children's staff. While one adult staff member commented that "the joint meetings of adult and children's librarians enlisted the active support of the adult librarians," this was not the overall reality when it came to summer programming. Despite the workshops, children's staff were responsible for most of the programming. This is probably due to the fact that the S.B.C.L.S. Intergenerational Project was part of a Summer Reading Program that had been the responsibility of children's librarians in past years.

Workshop participants were enthusiastic (though not all positive about the idea!) and supportive of getting together to work on ideas and solutions to potential problems. Workshops do take people out of the library which is certainly something to consider. Several people commented about the extra time needed to both attend project workshops and make new intergenerational contacts in the community. Nevertheless, workshops or meetings are essential, particularly for new programs about which people are feeling a bit nervous. A small staff brainstorming meeting would be in order whether or not you do other workshops. An administrator adds: "I would suggest that other libraries planning such a program have administrators meet with each library or branch staff (including clerical personnel) to present the idea. Such meetings would make all staff aware of the program and would convey administrative support.

Strong and vocal support from administration would increase the chances for a successful progam."

WORKSHOP #1 - BRAINSTORMING

DESCRIPTION: The objective of our first workshop was: to plan and develop ideas for implementing the theme of the 1980 Summer Reading Program (to involve children and seniors together in libraries.) The agenda included presentations by: a librarian (who described how the original idea for the program developed), a member of the Project Advisory Committee/a senior citizen (who gave a "pep talk"), and two people from a local R.S.V.P. Program and Volunteer Bureau (who spoke on Elementary Volunteer Management). The workshop concluded with two 20 minute sets of small group brainstorming sessions on the following topics: music, film stories, history, arts and crafts and resource people. Workshop participants signed up in advance for two groups of their choice. This gave each participant time to think of ideas for programming before coming to the workshop. Each small group selected a spokesperson who had 3 minutes at the end of the workshop to share ideas with the large group. Each spokesperson's notes were collected, typed up and distributed to all workshop participants.

HANDOUTS/DISPLAYS: A month or two before the brainstorming workshop, the Project Librarian contacted numerous companies and organizations with products or activities related to the small group discussion topics. A list of available freebees, company/organization names and addresses were included in a take-home workshop packet. Also included in the packet, prepared by the Project Librarian, were: Instructions for craft projects (butter making, apple dolls, cornhusk dolls, pomander balls), bibliographies ("Digging for Your Roots", "Children's Classics", "World War II - Juvenile Fiction", "World War II - Adult Fiction", "Aspects of Life on the American Farm", "Films" "Best Loved Songs in Collections", "Putting Foods By"), a volunteer information packet (containing addresses of local volunteer organizations, several articles about volunteers in libraries and bibliography), Calender of Days for June, July and August, and an article (Youth Materials Bibliography Committee/Chicago Public Library, "It's About Time; Growing Up in the Twentieth Century", School Library Journal, September 1979 pp. 29-34.) In addition, displays of books cited in the bibliographies, pamphlets, posters and related materials were assembled.

MOST POPULAR: Most popular parts of the workshop were the presentation on volunteer management and the working sessions. The most popular handouts were the bibliographies: "Aspects of Life on the American Farm" (see: APPENDIX), "Best Loved Songs in Collections", "Children's Classics", and "Digging for Your Roots". The list of freebees was also popular.

LEAST POPULAR: The least popular part of the workshop was the presentation about the origin of the project idea. We felt it was necessary for System librarians to know how the grant came about.

CONSEQUENCE: A brainstorming workshop "gets the juices going" and we would definitely recommend this sort of idea-generating meeting. In smaller libraries, it could be a part of a regular weekly staff meeting. There is an advantage to brainstorming within categories, as we did, to keep things organized. To see how S.B.C.L.S. libraries used ideas developed in this workshop, see Chapter 8.

WORKSHOP #2 - AGING

DESCRIPTION: The second workshop dealt with aging. The workshop objectives were:

★ To - examine and evaluate personal and societal attitudes towards aging by exposing conscious and unconscious elements which have contributed and are contributing to present perceptions (myths and stereotypes vs. reality).

★ To - raise consciousness and to gain a sense of awareness about age related problems that exist in our society.

★ To - foster more balance and positive attitudes among librarians about older people and about their own futures as they mature.

★ To - recognize the nature of our behavior towards older patrons and to recognize alternative ways of dealing with problems that could occur.

★ To - be able to critically analyze library materials for positive, realistic views of older people.

Questionnaires

In keeping with the first objective, workshop participants were sent two questionnaires (see: APPENDIX) a week or so before the workshop. The questionnaires were designed to get participants thinking about their feelings about growing older and paved the way for debunking common myths about aging. Feedback on the questionnaires was mostly positive especially from those who took the time to fill them out. One questionnaire asked for thoughtful, narrative answers; the other was a true and false. Participants were told that the questionnaires were for their own information; no sharing would be required. We used a true and false questionnaire from The Young Look at the Old: Curriculum Building in the Area of Aging by Adele Saxe. (NOTE: Ms. Saxe's questionnaire is excellent but some librarians felt it too simplistic for use with adults). Since that time, the Project Librarian has developed a more sophisticated true and false quiz. This true and false quiz is included in the APPENDIX. Distribution of a true and false quiz sets you up for workshop discussion myths of aging. Feedback indicated that a simple handout answer sheet is sufficient. Don't use precious workshop time to go over the questionnaire.

Background Music

As participants came into workshop #2, a tape of popular music, with lyrics concerning aging, was playing. (see: APPENDIX) We recorded this program using a Wollensak 2570 AV Cassette Recorder. A recorder that can be hooked up to a stereo receiver is helpful. You may need to purchase a special jack (inexpensive) to make hook up possible. A recorder equipped with a pause control is also nice. This musical program is just under 30 minutes in length.

Workshop Introduction (Project Librarian)

"The subject of this workshop is aging -- not the aged, senior citizens or old people. We can understand anything better if we examine how it relates to us personally. How YOU feel about getting older is what we will deal with today.

Aging is a process that starts when a person is born. Growing older is not something that happens to the lady next door or to someone else; it happens to all of us. It is an experience we all share. While there are certain changes that can't be helped -- things that go along with getting older -- everyone ages differently. Some people seem and feel old at 40 and others are young at 70. We are all terminally ill; all of us are dying. Nevertheless, each of us has some control over how we age. You all know the things you do that keep you healthy -- like eating properly, getting exercise, being able to relax, etc. and the things that aren't so good for you -- like smoking, not exercising and eating too many Big Macs. The healthy things can keep you "feeling fine" for years to come. We might take several minutes here to write down the things we are "living from" and the things we are "dying from." Eliminating or changing some of the bad habits may add years to your life. If you don't want to write these things down, included in your packet is a formula for calculating how long you might be expected to live (see: APPENDIX.) You might want to take a few minutes to use this chart. Then think about changes you might make in your life style to prolong your life." Allow 3 minutes for each -- "living from"/"dying from".

Presentation by a faculty member from a local college or university

We were able to get help from three different professors for our three workshops on aging. Each professor lectured for approximately fifteen minutes on common myths of aging.

Slide Show on Ageism

A slide show on ageism and how the media looks at old people in this country followed the professors' presentation on ageism. The Project Librarian produced two slide shows for this workshop. She took photographs of illustrations in books using a Canon FTb 35-mm single-lens reflex camera with a Canon 50-mm macro lens. If you're taking pictures inside with artificial light it's a good idea to use Kodak Ektachrome 160 (tungsten) film. If you take the pictures outside under natural light, use Kodachrome 64 or Ektachrome 200 film. A slide show on ageism and how the media looks, at old people in this country followed the professors' presentation on ageism. A slide show of this type is easy and fun to produce. A sample script can be found in the APPENDIX.

Analyzing Library Materials for Ageism - Project Librarian

"I would now like to talk a little about criteria for analyzing library materials for ageism. "Ageism" is a term coined by Robert Butler, author of many books and articles about aging. Ageism is "the notion that people cease to be people, cease to be the same kind of people or become different people (of an inferior sort) by virtue of having lived a long time." Ageism is prejudice. It is the same as racism or sexism. Like racism, it is based on fear and folklore. A checklist for use in determining whether or not library materials are ageist is included in your packet today (see: APPENDIX.) We hope that you'll use this list to analyze your library's holdings, weed the collection of materials that are ageist, and to evaluate materials being considered for purchase.

While these criteria for judging library materials for ageism can be applied to both children's and adult books, films, etc., I would like to focus today on children's books as I can use the illustrations as concrete examples of ageism." The script for this slide show can be found in the APPENDIX.

Videotape

"Now, I'd like to show a 15 minute videotape entitled "Age Related Sensory Losses - An Empathic Approach" (NOTE: 3/4" videocassette available from: University of Michigan Television Center, 400 S. 4th Street, Ann Arbor, MI 48103 - Area Code 313-764-8298. $50.) In the opening segment of this videocassette program, an overview of sensory loss which appears with age is presented. The second segment depicts a three-generation family dinner. A specially designed lens covering simulates for the viewer vision and hearing losses of a woman in her 70's. The audience experiences how family members react when the older woman asks that certain parts of the conversation be repeated, etc." (S.B.C.L.S. purchased this videocassette and, after workshop use, placed it in the video collection of a System library. The cassette is now available for use by both library patrons and library staff.)

Non-Fiction Materials on Aging - Project Librarian

A discussion of non-fiction books on aging followed the videotape. The Project Librarian showed titles basic to a public library collection. Periodicals were also discussed. Titles discussed in this portion of the workshop are included in the bibliographies. ★ ★ ★ ★ The workshop ended at this point. Time was provided for participants to view displays. All titles listed in workshop bibliographies were available. (see: APPENDIX)

HANDOUTS/DISPLAYS: Included in the take-home workshop packet were: answers to the true-false; "The Odds for Long Life" questionnaire; a pamphlet: "Facts and Myths About Aging"; Checklist of Criteria for Analyzing Library Materials for Ageism; Bibliographies (see: APPENDIX): Picture Books, Books for Readers Aged 7-12; Adult and Young Adult Fiction; Aspects of Aging -

Non-Fiction; Past-Seventy: A listing; Local Directory of Senior Citizen Housing, Centers, Clubs and Related Organizations; Lists of Songs on Aging Used at Workshop; ALA Guidelines for Library Services to an Aging Population; Workshop Evaluation Form; and an article: Storey, Denise C., "Gray Power: An Endangered Species; Ageism as Portrayed in Children's Books", Social Education, October 1977, pp. 528-533.

MOST POPULAR: The most popular parts of the workshop were the slide show on ageism in children's books, videotape, discussion of available non-fiction books on aging and (depending on the day) presentation on myths of aging by local university professor. Most popular handouts were: all bibliographies, Local Directory of Senior Citizen Housing, Centers, Clubs and Related Organizations, and Criteria of Analyzing Library Materials for Ageism.

LEAST POPULAR: Pre-workshop questionnaires and presentation by local university professor (depending on the day.) Lesson from this: visit the professor's class before you sign him/her up to speak at your workshop! Little or no negative feeback on the take-home materials.

CONSEQUENCE: We received an overwhelming positive response to the question "Since we may repeat workshops similar to this one, would you recommend this workshop to other library workers?" Response also indicated that it is a big subject to cover in a short (one morning) workshop. We had some trouble with the video equipment and it might have been worthwhile to have backup material - just in case. One participant saw this misfunction as a plus as it allowed him/her more time to look at the books on display. If your library does not have time to do a workshop of this sort, we would definitely recommend that you provide your staff with copies of- Criteria for Analyzing Library Materials for Ageism and perhaps the bibliography - Aspects of Aging - Non-Fiction. One of our administrators reaffirms the usefulness of such material, "The bibliographies and resource materials developed by your project are outstanding and will be used extensively by our library in the future."

WORKSHOP #3 - WORKING WITH CHILDREN and SENIORS TOGETHER

DESCRIPTION: The objectives of the third workshop were:

1. The workshop will help staff members gain concrete ideas for working with different ages in the same setting (how to work with volunteers, how to facilitate and how to make the age mix work, how to conduct the programs rather than plan them...)

2. The workshop will help develop ways of encouraging participation and support of both children's and adult librarians, circulation staffs - professionals and non-professionals - in library programs (how to utilize everyone's talents and interests and have fun in the process).

3. The workshop will help staff members feel more comfortable with and accepting of the idea of intergenerational programming in libraries.

4. The workshop will help come up with some ideas on how successful relationships developed in Summer 1980 can be continued year round (alerting staff to watch for ways to continue the program; identify community agencies that could help involve people).

By this time, it was clear that not all library staff were feeling comfortable with the idea of intergenerational programming in libraries. This workshop was planned to come up with all the problems areas we could identify, to identify obstacles to solving the problems and then to come up with approaches to solving problems. We hired an outside consultant/facilitator to run the workshop. The Project Librarian assisted.

HANDOUTS/DISPLAYS: There were no displays and the workshop "packet" consisted of an agenda. The facilitator used an easel, tablets, marking pens, and masking tape while conducting the sessions. Everything he wrote down was typed up and distributed to all workshop participants.

CONSEQUENCE: This workshop did a lot to clear the air and to get problems out in the open. People need an atmosphere in which they can feel comfortable talking about concerns. A non-threatening outside facilitator certainly helped in creating a non-threatening atmosphere. A summary of the workshop proceedings follows. These proceedings will give you a good idea of concerns surrounding intergenerational programming in libraries. They also present possible solutions. Sometimes the "solution" is that there is no solution.

WORKSHOP FACILITATOR: Santa Cruz Consultants
Dale Flowers
242 Treasure Island Drive
Aptos, CA 95003
408-688-2459

WORKSHOP AGENDA:

1. Introductions
    a. Purpose of workshop
    b. Expectations
II. Problem Solving
    a. Identification
    b. Obstacles
    c. Approaches
III. Where do we go from here?
IV. Close

PROCEEDINGS

WORKSHOP TASK #1

Participants were asked "What expectations do you you have related to this summer's program?" Expectations were first shared with another person and then with the entire group.

EXPECTATIONS

--I expect more participation with the adult staff than we have now.
--I hope we will create an environment that is different than a senior center.
--I expect to bring a balance to the age levels that I serve in the library.
--I am hoping to help older people feel more comfortable in the children's area of the library.
--I think children will be given a chance to see older adults as people they can talk to.
--I expect the program to serve as a consciousness raising for everyone involved.
--I expect staff to be more aware of stereotypes in materials they have in their collections and to perhaps do something about this.
--The program will help us to identify needs of seniors in the area and help us proceed in the future to meet those needs.
--I think a good time will be had by all ages.
--I expect children to gain knowledge and understanding of past events and ways of life, life styles, etc.
--People of all ages can enjoy things together. We will see that age is not that important.
--We will have difficulty getting the seniors to participate.
--We may have difficulty getting people to do more than just sit and watch.
--There will be a resulting feeling of community involvement in the library.
--I expect a difference of attention span between children and seniors.
--I think seniors will be more interesting to and better with younger children than with teenagers.
--I think we will get more adults participating than just seniors -- a broad age-span of adults.
--I expect that people will expect things of me but I am not sure what people will expect of me while I am working.
--I hope children will see that seniors have a lot to give. I hope that they are not afraid of the seniors.
--I expect that the seniors will have a feeling of self-worth as a result of participation in the program.
--I wonder how the whole program is going to work.

WORKSHOP TASK #2 - PROBLEM SOLVING

Steps to problem solving are: Identification (What is the Problem?) and Problem Analysis (What are the obstacles to solving the problem? What are the resources available for solving the problem?) At this point in the workshop, participants broke up into four groups to consider the following: Group #1: Working with different ages in the same setting. Group #2: Encouraging participation of all library staff. Group #3: Accepting the idea of intergenerational programs. Group #4: Building and Keeping relationships after the summer is over. Groups were asked to identify all the obstacles/barriers that might be encountered in implementing the 1980 Summer Reading Program. (Allow 20 minutes.) Groups recorded the obstacles/barriers on newsprint and selected a group spokesperson who shared the results with the large group. Once the obstacles/barriers were shared with the large group, the small groups met again to identify approaches to use in overcoming the obstacles/barriers. (Allow 30 minutes.) These approaches were then shared with the large group. The workshop ended with each participant commenting on the workshop.

SUMMARY OF POTENTIAL PROBLEMS and SOLUTIONS

WORKING WITH CHILDREN and SENIORS IN THE SAME SETTING

★How will old/young relate? I feel there is a lack of understanding about how this will work.

Approach: *Lower expectations.
*Work out a buddy system.
*Programs put on by senior/child will hopefully generate respect for self and for the group.
*Shared attendance will promote better relationships - especially interactive programs.
*Conduct workshops for juvenile services and adult services staff (together or separate) on getting along.
*Those who don't want to consider juvenile services/adult services sharing can't/won't get involved.
*A variety of activities will stimulate intergenerational relationships - for example: a Grandparent's Reading Program.
*Talk to people who work with seniors (senior center, convalescent hospitals, etc.) to get ideas about working with seniors.
*Check with volunteers.
*Work with adult services staff who usually work with and know seniors.
*Screen volunteers well and assign them to tasks.
*Start now and include intergenerational programs and story hours in your regular plans.

★Resistance to use of (or interest in) children's materials and events by adults.

Approach: *Do mixed displays of kid's and adult books; people won't know the difference.
*These programs will help.

★Offensive, loud behavior and language - intentional or unintentional - on the part of children.

Approach: *Prepare seniors by telling them what to expect at programs.
*Keep children busy and interested.

★Wide age-range of children.

Approach: *Publicize age-ranges for programs so people will know for which age program is appropriate.
*Do two programs at once for different age groups (this could create another problem - enough staff to do programs!)
*Use volunteers with small groups.
*Sign-up sheets in advance of programs.

★Imbalance between kids and seniors at programs.

Approach: *Take who and what you get and enjoy it!
*Have fun.
*Be open.
*Be flexible.

★ No response from target group (seniors).
Approach: *Involve adult and outreach librarians.
*Try again at senior centers.
*More publicity.
*More programs designed for seniors - program like booktalking at senior centers.

★ Different public for each program - lack of continuity in audience.
Approach: *That's OK - an immediate, short-term relationship may fulfill goal.
*Recognize participation.

PROBLEMS WITH PHYSICAL LAYOUT

★ Physical layout which separates ages.
Approach: *Go outside or pick a neutral area to present programs.

★ No separate room for programs and noise might bother regular patrons.
Approach: *Invite annoyed patrons to join you in program.
*Go outside.
*Have activity well-planned -- know who is doing what and when.
*Warn patrons of approaching programs.
*Have good publicity.

PROBLEMS WITH STAFFING

★ Division of staffs into children's and adult librarians with different goals for each group.
Approach: *Total staff must work as a team - concentrate on communication, coordination, synchronization - librarians, pages, clerks, etc.
*Get support from the top.
*Develop personal relationships.
*Get permission from others to help.
*Let your co-workers know what you think.

★ Inadequate preparation of staff and volunteers.
Approach: *Have a plan to train volunteers. Let senior volunteers know what is expected of them. Have job descriptions and plan ahead.

★ Support staff (at circulation desk) and part-time staff must help to promote programs.
Approach: *Tell circulation staff what is happening.
*Share good patron encounters with the circulation staff.
*Preparation of staff - send programs to the circulation staff.

★ Mid-Summer burn-out from both staff and audiences.
Approach: *Careful scheduling.
*Know who is responsible for each program.
*Have alternate plans.
*Try to get adult staff time committed - early.
*Be flexible.

★Expansion when everyone is supposed to be cutting services.
Approach: *Plan big and flop big then the public will be aware of the need to support library.
*Establish priorities (e.g. what to cut, put off, eliminate, etc.)
*Don't try to do too much; every program doesn't have to be intergenerational.
*Surrender.

★Lack of management support and cooperation.
Approach: *Try to communicate at all levels of planning.
*Involve management - an on-going process.
*Lobbying.

★Reliability of volunteers.
Approach: *Have a back-up system in case volunteers don't show up.
*Set up a reminder system.

★Staff resent intergenerational programming being imposed on them.
Approach: *This is an opportunity to provide:
-Better rapport among staff.
-Improved services of seniors.
-Getting children's librarians out of a rut.
-Getting adult librarians into programming (they may enjoy it!)
-Broaden horizons of children.
-Express to administration of respective libraries requesting future input on future projects before imposing.

★Children's librarians resent doing all the programming.
Approach: *Make a division of work plan
*Be explicit and clear about what sort of help you need.
*Plan NOW for cooperation.
*Children's librarians should be willing to let go of some of the responsibility.

★Staff's discomfort around older people.
Approach: *Conduct in-service training programs for staff.

MISCELLANEOUS PROBLEMS

★Publicity - Getting the word out.
Approach: *Have flyers displayed at the circulation desk or have circulation staff slip flyers into books that are checked out.
*Publicize age-ranges for programs so people will know for which age program is appropriate.
*School visits.
*Let older people know which programs will be noisy so they won't be surprised.
*Work out special pre-program publicity with local newspapers.
*Publicity to school newspapers and newsletters.
*Senior Center visits (if time - at least take posters.)
*Publicity in adult area of library.
*Have kids bring in their grandparents (or some older friend).

*Transportation of seniors and children to and from the library.
Approach: *Take programs out to community centers rather than just doing them in the library.
*Show bus routes on posters placed in the community.
*Have library administrators work with County Transit on future plans so libraries will be on bus routes.
*Find out if there are resources for this in the community.
*Get volunteers to drive but find out about library's insurance responsibilities first.
*Have seniors drive - remind seniors and other volunteers about tax deductions for using their cars while volunteering.
*Van and van pools at senior centers.

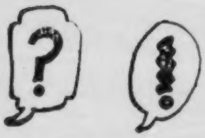
*Competition from outside the library (i.e. sports programs, vacations, etc.)
Approach: *Don't compete.
*Serve patrons who are available.

*Lack of plan for follow-up. For example: what will volunteers do when the summer is over?
Approach: Work out a plan with goals and objectives.

*General resistance to new programs.
Approach: *Publicity.
*Try to involve retirement centers, senior centers and groups.
*Develop enthusiasm.

*Fear of Failure - this is a new program.
Approach: *You have a right to be afraid.
*Keep expectations reasonable and do your best.

*Lack of motivation to continue intergenerational programming.
Approach: *That's OK.
*Need administrative support for program.
*Volunteer/Community Service groups could take over the program.
*Publicize to get community support for the program and get community enthusiastic and involved. Pressure them to continue this program.



WORKSHOP EVALUATION

We used a similar evaluation form for each of our workshops. Our form was based on one developed by the Bay Area Reference Center in San Francisco. The form reproduced here is reprinted with their permission and they should get all the credit for it's design. The form states workshop objectives, rates the workshop in terms of those objectives and in terms of participants own objectives for attending, rates the materials presented (both handouts and presentations) and leaves space for comments. Keep evaluation forms short and to the point (one page is usually sufficient); leave enough room for those who write large. We compiled the results of each set of evaluations and distributed them to all workshop participants soon after the workshops were over. If you've asked a person to fill out an evaluation you OWE it to him/her to respond with this sort of compilation. ANSWER questions raised on evaluation forms and the compilation serves as a newsletter about your project.

Sample Workshop Evaluation Form

Evaluation of S.B.C.L.S. Workshop on Aging
Summer Reading Program 1980/Now & Then

L.S.C.A. guidelines require that all ongoing services of federal projects be evaluated by the users of the services. ("Include some means of assessing user opinion of the project.") The S.B.C.L.S. would appreciate your remarks as participants in the "Now & Then" workshop. Would you please fill in this questionnaire before leaving today?

1. The objectives of this workshop were:

   To - examine and evaluate personal and societal attitudes towards aging by exposing conscious and unconscious elements which have contributed and are contributing to present perceptions (myths and stereotypes vs. reality).

   To - raise consciousness and to gain a sense of awareness about age-related problems that exist in our society.

   To - foster more balanced and positive attitudes among librarians about older people and about their own futures as they mature.

   To - recognize the nature of our behavior towards older patrons and to recognize alternative ways of dealing with problems that could occur.

   To - be able to critically analyze library materials for positive, realistic views of older people.

With these objectives in mind, please rate this workshop:
_____Excellent _______Good _____Average ______Fair ______Poor

2. In terms of meeting my own objectives for attending, this workshop was:
   _____More beneficial than expected
   _____Less beneficial than expected _____Equal to expectations
   Comments:

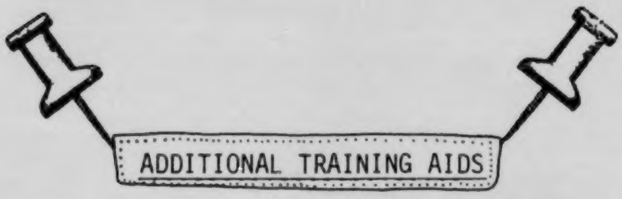
3. Which parts of this workshop were most interesting and/or worthwhile for you?
_____Pre-workshop questionnaire and materials
_____Introduction and slides
_____Presentation about various aspects of aging (University of Santa Clara)
_____Videotape: "Age-Related Sensory Losses - An Empathic Approach"
_____Talk and slide on how to evaluate books for ageism
_____Summary of practical books on aging
_____Kit materials
_____Other (please comment)

4. If parts of this workwhop were of little or no value, please indicate which parts:
_____Pre-workshop questionnaire and materials
_____Introduction and slides
_____Presentation about various aspects of aging (University of Santa Clara)
_____Videotape: "Age-Related Sensory Losses - An Empathic Approach'
_____Talk and slides on how to evaluate books for ageism
_____Summary of practical books on aging
_____Kit materials
_____Other (please comment)

5. Since we may repeat workshops similar to this one, would you recommend this workshop to other library workers? _____Yes _____No

Please write here any other comments you would like to make about the workshop. Include thoughts about how you would change the workshop if it were to be given again. Use another sheet of paper if necessary. Thank you for your input.

CHAPTER FOUR



ADDITIONAL TRAINING AIDS

S.B.C.L.S. purchased a slide/cassette program for use in individual libraries. Use of this program was optional and feedback was generally positive. System librarians who used the program indicated that it would be most useful for small groups for sensitization to the needs of older people. The producers of the slide/cassette program describe it as "a media opportunity to reflect on our own internal attitudes and feelings about growing old." The kit contains 19 slides (photos of older people shown in a variety of activities) and a cassette. The cassette includes several "folk songs" about aging.

Slide/cassette program: "Folks Don't Kiss Old People Anymore"

Available from: Franciscan Communications Center
1229 S. Santee
Los Angeles, CA 90015 $20.95 + tax

The following is a list of additional publications we found useful in planning both workshops and library programs. Much that has been done in the area of intergenerational programming has been done in an educational setting. Publications of particular interest to libraries are marked with an asterisk (*).

American Medical Association "Education of Children for the New Era of Aging"
1976 3 pages 35¢
Available from: Order Department
American Medical Association
535 Dearborn Street
Chicago, Illinois 60610

Suggestions for teachers for classroom discussion of aging.

*Ansello, Edward F., Ed. Old Age & Literature: A Developmental Analysis in Educational Gerontology
July-Sept. 1977 entire issue
Classic articles.

*Atwood, H. Mason Activities for Teaching About Aging; Primary and Intermediate Grades
1975 62 pages FREE
Available from: Teacher Education Program on Aging
Teacher's College Annex
Ball State University
Muncie, Indiana 47306

Suggestions for teaching elementary school students about aging. Arranged by subject area (i.e. math, science & health, etc.). Many of the suggestions would be suitable for programs in libraries. One of the more helpful manuals.

*Bengtson, V.L., Edwards, K., & Baffa, G.A. Intergenerational Relations and Aging - A Selected Bibliography
1975 44 pages $2.25
Available from: Publications Office
Andrus Gerontology Center
University of Southern California
University Park
Los Angeles, CA 90007

Publications from 1960-1975 for further reading.

Bradley, Larry Curriculum Materials on Aging for Elementary and Secondary Schools
FREE
Available from: Department of Secondary Education
University of Akron
302 E. Buchtel Avenue
Akron, OH 44325

A series of papers on aging education.

*Buckley, Isabelle Youth Looks at Aging
1975 13 pages FREE
Available from: North Carolina Agricultural Extension Service
State University Station
Raleigh, N.C. 27607

Excellent pamphlet designed to help young people understand their own thoughts, feelings and attitudes toward older people. Education-oriented. Includes useful plan for a slide show on aging and suggestions for using music in programming.

*Cameron, Marcia J. Views of Aging: A Teacher's Guide
1976 179 pages $5.50
Available from: The Institute of Gerontology
University of Michigan
520 E. Liberty Street
Ann Arbor, MI 48109

A guide for the classroom teacher. Includes many creative suggestions for classroom discussion and homework. This manual was helpful for preparing our workshop on aging. Some of the suggestions for classroom activities could be adapted for programs in libraries.

Ernst, Marvin & Shore, Herbert Sensitizing People to the Processes of Aging: The In-Service Educator's Guide
1975 128 pages $4.50
Available from: Center for Studies in Aging
School of Community Service
North Texas State University
P.O. Box 13438
Denton, TX 76203

This manual describes ways of simulating various sensory and physical losses associated with aging for workshop groups. Useful for helping staff relate with sensitivity to handicapped patrons.

Ianni, Mary Ellen & Strachan, Margaret "In Loco Grandparents" in Instructor
February 1973 pp. 174-5

Plans for a 7-week unit on aging for the elementary school. Includes hints for working with older classroom aides.

Jacobs, H. Lee Youth Looks at Aging
1969 51 pages $1
Available from: Division of Extension & University Services
University of Iowa
Iowa City, Iowa 52242

"An approach to content for a unit of study on aging at the secondary school level. A teacher's guide based on questions young people often ask concerning aging." This pamphlet has a strong educational bent but it provides many answers and facts at a very reasonable price.

Jantz, R.K., Seefeldt, S., Galper, A. & Serock, K. Curriculum Guide - Children's Attitudes Toward the Elderly
1976 80 pages FREE
Available from: Center on Aging
University of Maryland
College Park, Maryland 20742

Curriculum guide for elementary school teachers contains bibliographies of intergenerational literature for children. Other material by the authors is available through ERIC Clearinghouse for Social Studies/Social Science Education.

*Katz, Carol "Outcasts and Renegades: Elderly People in Current Children's Fiction" in Horn Book
June 1978 pp. 316-321

*Marshall, Marian Handbook for Instruction on Aging in California Public Schools - K-12
1978 38 pages $1.75 (plus tax for CA residents)
Available from: Publications Sales
California State Department of Education
P. O. Box 271
Sacramento, CA 95802

What the State of California thinks children should learn about aging. Clear format but most useful for schools.

Pratt, Francis E. Teaching About Aging
1976 79 pages $3.50
Available from: Social Science Education Consortium, Inc.
ERIC Clearinghouse for Social Studies/Social Science Education
855 Broadway
Boulder, Colorado 80302

Rashkis, Zora

"Growing Old/Family Life" (Lesson Plan) in Spann, Sylvia & Culp, Mary Beth, ed. Thematic Units in Teaching English & the Humanities
1975 208 pages $7 (unbound) - $9.75 (in binder)
Available from: National Council of Teachers of English
1111 Kenyon Road
Urbana, Illinois 61801

*Rosser, Phyllis "Parenting-Skip-a-Generation Friendships"
August 1980 pp. 90-92 in Ms. Magazine

Current programs & bibliography of intergenerational children's books.

*Saxe, Adele The Young Look at the Old: Curriculum Building in the Area of Aging
1977 97 pages $3
Available from: Social Science Education Consortium, Inc.
ERIC Clearinghouse for Social Studies/Social Science Education
855 Broadway
Boulder, Colorado 80302

"A Manual to Assist in the Development of Courses on Teaching About Aging" (K-12) A valuable resource which is especially helpful when planning staff workshops on aging. Also provides programming ideas. Buy this one.

Seltzer, Mildred M. & Atchley, Robert C. "The Concept of Old: Changing Attitudes & Stereotypes" in *The Gerontologist*
Autumn 1971 pp. 226-230

*Smith, Gary R. *Teaching About Aging*
1978 63 pages + appendix $9
Available from: Donars Productions
P.O. Box 24
Loveland, Colorado 80537

Very useful, creative manual for teaching about aging in secondary schools. Appendix of tear-out questionnaires/forms could be useful for workshop use.

*Storey, Denise C. "Gray Power: An Endangered Species? Ageism as Portrayed in Children's Books" in *Social Education*
October 1977 pp. 528-533

Trent, Curtis and Glass, J. Conrad Jr. *The Development and Evaluation of a Series of Educational Experiences Designed to Effect Changes in Adolescents' Attitudes Toward the Aged (Summary & Lesson Plans)*
1978 47 pages FREE
Available from: North Carolina Agricultural Extension Service
State University Station
Raleigh, N.C. 27607

Complete the activities/questionnaires in this booklet and you'll debunk your own stereotypes and get in touch with your feelings about aging. Activity suggestions are, on the whole, classroom oriented.

U.S. Administration on Aging *Basic Concepts of Aging: A Programmed Manual*
1974 FREE
DHEW Publication No. (OHD) 74-20274
Available from: Office of Human Development Services
Publications Distribution Unit
Switzer Building
DHEW
Washington, D.C. 20201

Wexler, Henrietta "Ageism in Children's Books" in *American Education*
July 1978 p. 29

*Whitcomb, Meg "Add to Your Knowledge About Grandparents" in *50 Plus*
January 1979 p. 22

CHAPTER FIVE

TAPPING RESOURCES

LAYING THE FOUNDATION

It's helpful to contact other organizations in your community to find out what's happening in the way of intergenerational programming. Decide who on your staff should be responsible for making initial contacts in the community. This may be a good area for the Adult Services Staff to get involved. Since our program was connected to an existing Children's Services Summer Reading Program, this was an awkward area. Some Adult Services Staff felt it was "Summer Reading Program as usual" and resented being asked to do extra work outside their sphere of normal responsibility. Some Children's Services Staff resented having done much of the summer programming in the library in years past and saw the "Now and Then" Program as a chance to require Adult Services Staff to get involved. In fact, one comment that appeared again and again on Children's Services Staff Summer Reading Program evaluation forms was: "If there were a next time, I would request (require) that Adult Staff get involved." Children's Staff often resented having to spend time recruiting seniors (adults) when their past responsibilities had involved producing programs for and recruiting children. This was all less of a problem/no problem in smaller branch libraries where everyone does everything.

Once you've decided who's responsible for initial contacts, there are several places to begin:

*Check your local phone directory under the name of your city and/or county for your local aging office/agency. The agency may have current lists of local senior housing, clubs, and centers. They may also be able to tell you about other intergenerational programs in your area. If you can, VISIT all offices/centers/programs/clubs. You'll pick up practical advice on how-to-do-it from those who know how as well as ideas for hooking into existing programs. For example, one of our local R.S.V.P. groups had just published a book of reminiscences on "The Way It Was." Authors published in the book came and told stories at several of our libraries.

Your local aging agency will also be able to provide contacts and addresses for help at the State level. If your phone directory contains no listing for an office on aging, your local mayor's or city manager's office should be able to tell you who's responsible for services to older people in your community.

☞ NATIONAL ORGANIZATIONS

*There are several national organizations that sponsor intergenerational programs as part of their activities. Many have local chapters or offices. Check the phone directory to see if they're active in your community.

★ American Association of Retired Persons (A.A.R.P.)
Generations Alliance Program
1909 K Street, N.W.
Washington, D.C. 20049
(202) 872-4846
Contact: Anita Stowell

The Generations Alliance Program (G.A.P.) gets young and old together to "work on worthwhile community service projects, share their skills and crafts, and discuss topics of interest." The national headquarters of A.A.R.P. encourages local chapters to "review their objectives and to choose a G.A.P. activity that can both enhance their existing program and provide a rich and rewarding learning experience." Check with your local chapter to learn about involvement in your area. Perhaps they'd even like to help get an intergenerational program going in the library! A free Idea Booklet is available.

★ Foster Grandparents Program
c/o ACTION
Domestic Operations
Room M-1008
806 Connecticut Avenue, N.W.
Washington, D.C. 20525
(800) 424-8580 Ext. 39

Foster Grandparents are low-income individuals in good health over the age of 60 who are part-time workers in a variety of organizations such as residential institutions for dependent and neglected, mentally-retarded, emotionally disturbed, or physically handicapped children, as well as in some correctional facilities, pediatric wards of hospitals, day care centers, and classrooms. The federal government provides each Foster Grandparent with minimum wage, a transportation allowance, accident insurance, free hot lunch (where feasible) and an annual physical examination. The San Benito County Library was able to secure the services of one Foster Grandparent. She worked as a Foster Grandparent in a local school and wished to continue working during the summer vacation. Involvement in the Summer Reading Program proved to be an excellent solution. The Foster Grandparents Program has offices nationwide; check your phone book for the program in your area.

★ Girls Scouts of America
Hand in Hand Program
Santiam Girl Scout Council
2410 Turner Road, S.E.
Salem,Oregon 97302
(503) 581-2451

An intergenerational program designed to provide opportunities for young and old to develop positive relationships with one another. Other Girl Scout Councils have developed similar programs; check to see if your's is one of them. There's even a badge for Scouts who participate.

★ Gray Panthers
3635 Chestnut Street
Philadelphia, PA 19104
(215) 382-3300

The motto of this activist group is "Age and Youth in Action." The Gray Panthers are people of all ages working for social change and an end of ageism. They publish a newsletter ($5 per year - bi-monthly) and sell other publications, T-shirts, posters and buttons. Local chapters often publish additional materials.

★ R.S.V.P. (Retired Senior Volunteer Project)
c/o ACTION
Domestic Operations
Room M1006
806 Connecticut Avenue, N.W.
Washington, D.C. 20525
(800) 424-8580 Ext. 39

Nationwide program formed to "channel the talents & energies of people age 60 and over who would like to be of service helping others by contributing time, experience, knowledge and interest." Local R.S.V.P. groups are usually administered by non-profit community agencies such as volunteer bureaus, YWCA, YMCA, churches, etc. R.S.V.P. will arrange for volunteers according to your needs. They will also help provide transportation or reimburse volunteers for their transportation expenses. They provide (no-cost) accident, personal liability and excess auto insurance to their volunteers. Get your 60+ volunteers to register with the R.S.V.P. group in your area so they can take advantage of the fine benefits.

★ Volunteer: The National Center for Citizen Involvement
P.O. Box 4179
Boulder, Colorado 80306
(303) 447-0492

National organization that seeks to encourage more Americans to become volunteers. The group also serves as a clearinghouse for dissemination of information concerning volunteer programs. Several publications on volunteerism are available.

★ Youth Conference with Older Americans
National Association of Secondary School Principals
1904 Association Drive
Reston, Virginia 22091
(703) 860-0200

A program which encourages high school students to set up conference at which young and old get together to discuss the Charter for Older Americans. Free handbook available. This program is sometimes run locally through the National Retired Teacher's Association (N.R.T.A.).

INTERGENERATIONAL PROGRAMS IN EDUCATION

*Much of what has been tried in the way of intergenerational programming has been tried by educational institutions. While their orientation is a bit different than that of most public libraries, they can provide invaluable nitty-gritty advice and ideas for making such programs WORK. Check with your local department of education to see what's been done in local schools. You might also contact private schools, day care centers and nursery schools. Some national pilot programs are listed below. Many of these programs have published manuals describing their efforts. Don't hesitate to write for information; these people are all extremely willing to share what they've learned. Ordering information for publications mentioned can be found in the bibliographies at the end of Chapters 3 and 6.

Day Care Programs

★ Generations Day Care Center/Wright County Retirement Center
Buffalo, NM 55313
Contact: John Thompson
(612) 682-3612

Following the Scandinavian example, this day care center is housed in the same building as a retirement center. Several times a week, the children and those old people who are interested get together for planned activities such as baking cookies, popping corn or listening to music. A similar program exists at the River Hills West Nursing Home in Pewaukee, Wisconsin and at other centers across the country.

★ Intergenerational Child Care
Elvirita Lewis Foundation
5905 Soquel Drive
Soquel, CA 95073
(408) 462-2765
Contact: Sallie Johnson

The Intergenerational Child Care Center (for children 2½-6 years of age) was started in 1976 with funds from the California State Department of Education, under AB 3059 (Innovative Child Care). The Santa Cruz Public School System provided a site on the grounds of an elementary school. The Center provides part-time jobs for over 35 Senior aides and substitutes. Seniors are paid and recruited from a number of places including R.S.V.P., Omega Nu Sorority, court referral, CETA, senior centers, churches, mobile home parks, and ads placed in local newspapers. The ratio at the Center is one senior to five children, 5th and 6th grade students from the nearby elementary school are also active participants in the program. While frail elderly do not work at the Center as aides, many of them have made quilts and toys for the children. The

Elvirita Lewis Foundation is now helping to develop a similar Center in South San Francisco (the Leo G. Ryan Center.) Several articles describing the original Center and a Teacher's Aide Manual are available.

Elementary and Secondary Education Programs

★ Clearinghouse for Elementary & Secondary Aging Education (C.E.S.A.E.)
Tennessee Technological University
Box 5112
Cookeville, TN 38501
(615) 528-4161
Contact: Dr. John W. Myers
Director

The C.E.S.A.E. maintains a nationwide listing of projects dealing with aging education. They will put you in touch with persons working on projects similar to your own. Dr. Myers is a goldmine. He will offer suggestions for dealing with problems you might be encountering in your program as well as articles and bibliographies, on your particular topic. The Clearinghouse also provides input for two "Technical Assistance Briefs" (on aging education) published each year by the Tennessee Commission on Aging (306 Gary St., Nashville, TN 37201 (615) 741-2056.)

★ Intergenerational Learning Project
Veteran's Administration Hospital
Menlo Park, CA
Mailing address: Veteran's Administration Medical Center
3801 Miranda Avenue, Room 116B
Palo Alto, CA 94304
ATTN: Elder Veteran Day Center
(415) 493-5000
Contacts: Deborah Geiger
Dr. Steve Katz

High School sociology students visit the VA Hospital in Menlo Park once a week to meet in small groups with older veterans. Atmosphere in the groups is casual and the kids and elders share conversation on many subjects.

★ SCAN Social Gerontology Resource Center
P.O. Box 231
Silver Spring, Maryland 20907
(800) 638-2051 (Toll-Free)
(301) 565-4269 (from Alaska, Hawaii & Maryland)
Contact: Joan Walter, Director
or Jane Terebey

This Center is funded by a grant from the U.S. Administration on Aging. They will provide free bibiographies on educational programs pertaining to aging. Documents from programs funded by the Administration on Aging are available in 160 libraries across the country. Call for the library in your area.

★ San Diego County Department of Education
6401 Linda Vista Road
San Diego, CA 92111
(714) 292-3534
Contact: Maxwell Jarvis

This group has recently received a grant (Title 4-C-Older Americans Act) to develop a program in Aging Education.

★ SEER Project (Seniors Enriching Educational Roles)
San Francisco Public Schools
San Francisco School Volunteers
135 Van Ness, Room 20B
San Francisco, CA 94102
(415) 864-4223
Contact: Eve Siegel

SEER places volunteers 60 years of age + as teacher's aides in San Francisco's Public Schools. The Project tries to place volunteers in schools in their own neighborhoods.

★ Teaching & Learning About Aging
McCarthy - Towne School
Acton, MA 01720
(617) 263-8773
Contact: Mr. Fran Pratt
Project Director

Teaching & Learning About Aging is a project (started in July, 1979) "to involve teachers, students, and the local community in a process of increasing awareness and understanding of aging and age-related issues." The project is funded by a Federal grant (Elementary and Secondary Education Act, Title IV-C.) Teachers in the Action-Boxborough School System participated in a summer course on aging plus a three-week curriculum development workshop prior to introducing units on aging in local public schools. A permanent resource room was set up to provide supplies, materials and equipment for use by teachers, students and members of the community. They have also produced some useful bibliographies and a manual.

★ Teaching-Learning Communities (T-LC)
Bach School
600 W. Jefferson Street
Ann Arbor, MI 48103
(313) 994-2354
Contact: Carol Tice
Project Director

Begun in 1971, Teaching-Learning Communities is the intergenerational project of the Ann Arbor (Michigan) School System. This federally funded program (Title 4-C & Title 3-E.S.E.A.) brings young and old together in multi-cultural art classes within the traditional educational structure. Senior volunteers are recruited by the individual school, T-LC Staff or other volunteers already participating. A number of articles about the project, brochures and a manual are available for the cost of printing and mailing. Write to T-LC for information. A film about T-LC (What We Have, 32 minutes, color) is available from the University of Michigan Media Resources Center (400 Fourth Street, Ann Arbor, MI 48109).

★ Youth/Aging Project
Catholic Committee for the Aging
50 Oak Street, Room 202
San Francisco, CA 94102
Contact: Marilyn Greer

Mini-courses on aging are presented to juniors and seniors in San Francisco's Catholic high schools. In the fall of 1980, Ms. Greer will be teaching the same class in selected public schools. The Youth-Aging Project has also received a grant to set up a senior drama group which will perform in local shcools.

College/University Programs

*The gerontology departments of local community colleges or universities are also helpful. If your local school doesn't have a gerontology department, they probably do offer classes on aging. Check with the sociology, education, psychology, or recreation department. Academics can turn you on to local intergenerational programs, recommend books and articles, and provide invaluable support for any workshops you may be planning to conjunction with your program. The recreation department at one of our local schools even sponsored a small festival collection. Students in aging classes may also want to get involved either as volunteers or in evaluation of the project. The students in our area wanted to be paid for such work.

★ Adopt-A-Grandparent Program
Santa Barbara Community College District
Santa Barbara City College
721 Cliff Drive
Santa Barbara, CA 93109
(805) 965-0581
Contact: Dora M. Braden
Coordinatior, Individualized Gerontology

College students are matched with senior citizens for their mutual benefits. The college also offers a course on aging which includes a lecture series, visits with representatives from community agencies serving the elderly, etc.

★ Elderhostel (National Office)
55 Chapel Street
Newton, MA 02160

The Elderhostel program allows older people to live on college campuses and to share classes with younger students.

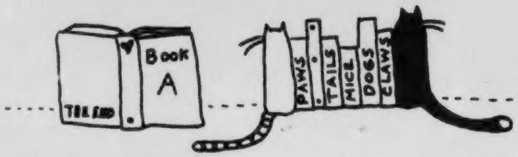
* Intergenerational Service/Learning Project
National Council on the Aging, Inc.
1828 L. Street, N.W.
Washington, D.C. 20036

Two-year demonstration projects co-sponsored by NCOA & 13 U.S. Colleges and Universities. Information pamphlet (#424-79-02) available. FREE.

LIBRARY PROGRAMS

*Some national intergenerational library programs are listed below, - there aren't many. Take a chance and be a pioneer!

* Allerton Public Library
201 N. State
Monticello, IL 61856
(217) 762-4676
Contact: Lula Mae Gaskill
Head Librarian



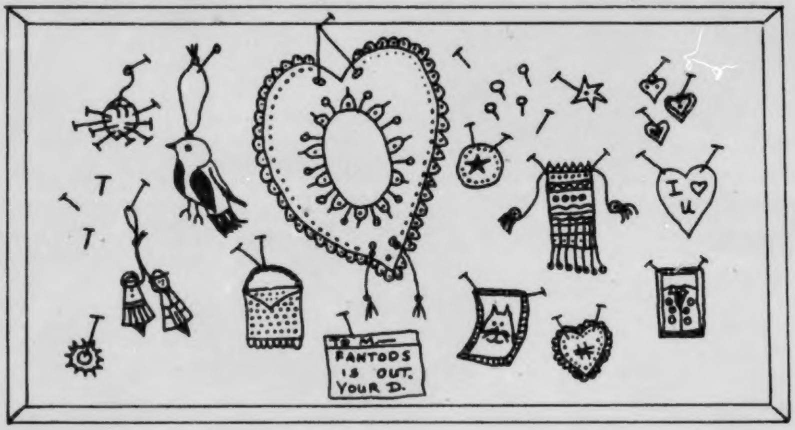
Librarians at this small township library took children's books to nursing homes. Nursing home residents read the books and filled out simple forms stating their impression of each. The library used selected reviews (with name of reviewer included) in bibliographies available to library patrons. Ms. Gaskill felt the program helped the elderly enjoy the children's books without feeling put down. (They knew about the bibliographies that resulted.) The older people provided a useful service in their community and children became aware of them. (NOTE: This idea has potential especially if selected reviews are used and integrated into library-produced bibliographies. Such a program could easily be introduced into an existing outreach program. Ms. Gaskill notes that it took very little extra money and work. Our System decided against trying it. Children's librarians felt the reviews might be too "sentimental" and not child-oriented. When we started our intergenerational project, I thought there may be potential for taking small groups of children to nursing homes. Then I met a particularly articulate senior center director who snapped me out of that idea by saying "That would be dishonest. It's not intergenerational. Intergenerational is direct contact and interaction. In fact, I see no reason to involve nursing homes at all. I feel that children shouldn't be scared by seeing sick people. They should have contact with lively, well seniors for positive role models." I couldn't put it better, why take children to see sick older people particularly when just under 5% of our nation's seniors live in homes?)

★ Los Angeles Public Library
PROJECT STORY
General Reading Services
630 W. 5th Street
Los Angeles, CA 90068
Contact: Susan Patron (213) 626-7555
Nancy Schimmel (415) 843-0533 or (415) 843-2365

Storyteller Nancy Schimmel (author of Just Enough to Make a Story, Sister's Choice Press, Berkeley, CA., 1978 paperback $4, - 2027 Parker St., Berkeley, CA 94704.) was hired to teach four, 2½ hour storytelling classes to a group of seniors. Seniors then volunteered as storytellers in local public libraries. The classes were free and were sponsored by the Craft & Folk Art Museum in Los Angeles. Ms. Patron said that all volunteers were recruited by posters placed in libraries. They had little luck with publicity at senior centers.

★ Tucson Public Library
Sonoran Heritage Project
P.O. Box 27470
Tucson, Arizona 85726
(602) 791-4391
Contact: Jere Stephan
Coordinator, Children's Services

The Sonoran Heritage Project (funded by a grant from the Arizona Commission on the Arts & Humanities & the National Endowment for the Humanities) was developed to acquaint library patrons with the history and culture of the Arizona/Mexico desert region. Many of programs are designed to appeal to all ages. Seniors have participated by sharing stories they heard as children and by demonstrating traditional, native crafts.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CHAPTER SIX

SENIOR VOLUNTEERS IN THE LIBRARY

Volunteers may be part of your intergenerational program. Our librarians were of two minds when it came to volunteers. While one said, "We hesitated to have seniors as volunteers because of the supervision it would involve: setting schedules, training, supervising, etc." -- another set up a highly successful "Library Grandparent Program" with seventeen enthusiastic volunteers.

You'll have to consider carefully how many volunteers you'll require to fill your needs. Then weigh whether it's worth the effort (and it takes a considerable amount) to inundate your local senior centers, senior clubs, etc. with visits, phone calls and recruitment posters. It's best to start out small with a few senior volunteers, well-supported and welcomed into your library program. You'll have more chance of success and less chance of disappointment from a trickle of volunteers (or NO volunteers) as a result of much effort. Your few volunteers will tell their friends and you can go on to bigger and better things. Decide where your priorities lie and how much time you and your staff can realistically spend before you plan too much. Keep in mind that your best volunteers are probably already library patrons. Most (if not ALL of our volunteers) were recruited over the desk. This was also the experience of PROJECT STORY in Los Angeles.

To aid in locating other potential volunteers, we compiled a comprehensive Directory of Senior Citizen Housing, Centers, Clubs, and Related Organizations. Our list was developed from lists from the local Council on Aging and local senior centers, the yellow pages of local phone directories (check under: Apartments; Mobile Homes-Parks; Retirement Communities and Homes; Senior Citizens' Service Organizations; Nursing Homes and Rest Homes) and word of mouth. We listed current addresses, phone numbers and contact people (it's usually the activity director or manager) and arranged the entries by city.

This directory was distributed to all branch libraries who were then responsible for contacts in their neighborhoods. This approach will save time and allow local libraries to begin and/or continue productive relationships with their senior neighbors.

It's important to have a specific idea of what you'd like the volunteers to do. This is even more important than where you'll find volunteers. "Hiring" a volunteer is the same as hiring a new paid staff person. You'll want to follow many of the same procedures you follow when you have a staff opening. Good, reliable volunteers are, after all, even more valuable -- they work for FREE. Volunteers work with staff not for the staff. To give you an idea of some of the things senior volunteers might do as part of an intergenerational library program, some of the ways that we utilized volunteers during our program were:

--To staff the Summer Reading Club Desk/Table - particularly at peak hours
--To present special programs (see Chapter 8 for more details)
--To act as judges for contests (pet show, crazy hat contest, Halloween program, checkers tournament, bubble gum blowing contest, etc.)
--To serve refreshments at Summer Reading Club Party and other special programs
--To tell stories
--To serve as "Library Grandparents"
--To act as helpers at craft programs
--To shelve books in the children's section
--To provide art work for signs and posters
--To play in-library games such as checkers, Chinese checkers and the like in the children's area
--To play Santa at Children's Christmas Program (actually, we had no takers for this job the first year we asked!)

The following checklist will be helpful whether you decide to recruit one volunteer or fifty.

1. Check the idea out with your supervisor.
2. Decide what the duties will be and who will supervise.
3. Be sure your staff knows about and supports the idea. Everyone who will be working with the volunteer should be involved in the planning. A staff orientation is essential.
4. Provide a written job description. Volunteer tasks should be concrete and visibly useful. Remember, what you think is boring might not be boring to someone else. Recruitment flyers can be general or specific.
5. Don't be afraid to say "no" if you think the volunteer isn't right for the job.
6. Don't hesitate to ask for references.
7. Don't assume that all seniors have time on their hands. This is for the most part untrue. Most seniors are busy with classes, friends and the like. And....things take longer than they used to.

◆

Sample Recruitment Flyers

General Recruitment Flyer

A general recruitment flyer lets people know you need help. It also leaves details open for discussion.

> WANTED! Library patrons to present programs to children. Do you have an interesting hobby? Do you know about the history of our area? Would you like to tell kids about it? Come into the children's room and talk to Sally Snodgrass.

We printed a recruitment bookmark which was distributed to interested patrons at the checkout desk.

NOW AND THEN

A special summer program to involve senior citizens and libraries.

* * * * * *

For information on how YOU might share a book, a hobby or an interest with a child, contact the children's librarian at the nearest member library of the South Bay Cooperative Library System.

Specific Recruitment Flyer

The specific recruitment flyer lets the volunteer know exactly what will be expected of him/her. It will give the volunteer a chance to say "no" if he/she feels the commitment would be too much. The exact written description will also save time by answering simple procedural questions once the volunteer is in place.

WANTED! Volunteer to staff the Summer Reading Club Desk in the Children's Room.
Hours: Noon to two.
Days: Every Tuesday this summer.
Requirements: Relates well to children. Interest.
Tasks: Children will come to the desk wanting to join the Summer Reading Club. Give them a blue folder. If the child has read no book put his/her name and phone number on a slip of scratch paper and clip to folder. If the child has read a book, give him/her a folder. Write the name of the book and author on the folder along with child's name, phone, address, etc. in the space provided. File folder alphabetically by last name in the large Summer Reading Club box. After a child has read one book, he/she can have a button. The buttons are in the top drawer of the Summer Reading Club Desk. Mention storytimes, special programs, etc. and encourage children to attend. A schedule of summer events is taped to the Summer Reading Club Desk. There are also flyers that children can take home. Tell children that if they read 10 books during the summer, they will receive a special certificate at our final Awards Party on August 8th at 2 p.m. The Party will be held in the library. We do not mail certificates.

Children who are already signed up for the Club and wish to record the names of more books, can help themselves to the folder box. Please help the child put his/her folder away. We want to avoid lost folders and tears.

Please try to phone us 24 hours ahead if you find you cannot be in the library for your shift on the Summer Reading Club Desk. We depend on your help.

Please don't hesitate to interrupt on of us at any time should you have questions!

Pusser Plaza Library, 16 Main Street, Ada
Phone: 343-8977
Hours: M-F 10-9 Sat. 9-6 Sun. 2-5

When the Senior Volunteer Comes to Work

1. Inform him/her of federal tax deductions allowed to volunteers. CHECK WITH THE LOCAL I.R.S. OFFICE for up-to-date rules. Ask for copies of Publication #526, "Income Tax Deduction for Contribuions" to pass out to volunteers.
2. Tell him/her about the R.S.V.P. program (if there's one in your area) so he/she can take advantage of free insurance benefits, etc.

3. Put the volunteer's name on your staff organization chart, staff lists, etc.
4. Be sure you have the volunteer's address, phone, medical information and name of someone to contact in case of emergency.
5. Ask the volunteer what he/she would like to be called while working in the library.
6. Give the volunteer a complete tour of the library, staff room, etc. Show him/her where to keep valuables while on duty.
7. Introduce the volunteer to all library staff.
8. Show the volunteer the library procedures manual and related materials so he/she will be informed of policies.
9. Redefine and describe the volunteer's tasks. Make sure he/she knows why he/she is doing a job.
10. Give the volunteer choices. Ask advice. Make him/her feel involved. There has to be a boss but make him/her feel he/she has a say.
11. Be sure the volunteer knows who to call if he/she is unable to come in on any given day.
12. Be sure he/she knows who to talk to if he/she has a problem with the job.
13. Keep a spare sweater on hand and provide older volunteers with plenty of places to sit down.
14. Above all, REWARD and RECOGNIZE the volunteer. This involves everything from a simple hello to articles in the newspaper. At our request, one local congressman wrote letters of appreciation to especially dedicated volunteers. Some libraries took their senior volunteers out for a special thank you lunch and all wrote thank you notes. We also composed a special System thank you note which we sent to program participants and volunteers at the request of individual librarians.
15. Deal tactfully with those volunteers who aren't working out by trying to find more suitable tasks. If you have to let a volunteer go, try not to feel guilty (hard isn't it?) Let the volunteer know it's not because he/she has failed.

Program Resource File

In an effort to share programming information, we up-dated an old card file of local volunteer resources. The Project Librarian spoke to librarians throughout the System to gather new information on particularly successful and/or unsuccessful programs. We then called all the program resources to see if they were still interested in doing library programs. If you try the same, you might want to spread your calling over several days. While we tried to include senior program resources in the file, we weren't too successful. There weren't many seniors who had done programs and those who had were not willing to travel very far from their local branch library.

We included names, addresses, phone numbers, price and a brief description of the program on each card. Comments by librarians who had seen the program were also included as well as the name of a librarian to call for further information. We included both "high rent" and "low rent" program people. While the library probably can't pay to bring a clown for a program, a local mother might be willing to pay to bring a clown to a birthday party. The file has proved useful not just for library programming but also at the reference desk!

The feedback on the program file has been universally positive and we plan to update it during the second year of the project (several months before summer programs begin). Due to some successful "Now and Then" programs, we'll have some seeds to add this time.

Helpful Publications

Before starting an intergenerational program, you'll probably want to send for some of the following "how-to" manuals on intergenerational programming and working with volunteers. The publications and articles we found most useful are marked with an asterisk (*).

American National Red Cross — Guidelines: Youth Services to the Aging
1976 — 27 pages — FREE
Available from: American National Red Cross
17th and D Streets, N.W.
Washington, D.C. 20006

Guidelines for young people working as volunteers with older people. Includes suggestions for training/awareness workshops.

Baker, R. — It's Good to Have/Be a Friend
1970 — 31 pages — $1.50
Available from: Age Center of Worcester Area, Inc.
025 Worcester Center
Worcester, MA 01608

Suggestions for volunteers interested in working with older people. How to build a relationship, etc.

DeCrow, R., Aronson, J.B., Weber, P.J. — Older Americans: New Uses of Mature Ability
1978 — 32 pages (+ appendix) — $3 pre-paid
Available from: American Association of Community Colleges,
One Dupont Circle, Suite 410
Washington, D.C. 20036

*Enk, Mary J. & Hendricks, Marjorie E. — Lighten Your Load with Volunteers
1976 — $3.98
Available from: Lyl, Inc.
P.O. Box 15439
Long Beach, California 90815

Jacobs, Bella, Lindsley, Pat & Feil, Mimi — A Guide to Intergenerational Programming
1976 — 28 pages — $3.20
Publication #408-76-01
Available from: National Council on the Aging, Inc.
1828 L Street, N.W.
Washington, D.C. 20036

A training guide for young volunteers working with seniors. This booklet could be helpful in planning a staff workshop on aging. No program suggestions are included.

*MacBride, Marie Step by Step
1980 $4 plus $1 for postage & handling
Available from: Volunteer Bureau of Bergen County, Inc.
389 Main Street
Hackensack, New Jersey 07601

Information on establishing volunteer programs and tips for volunteer directors on managing programs.

*Sanders, Isabelle P., Critchell, Mary K. & Locker, J. Teaching-Learning Communities Aide Handbook
1978 60+ pages $7
Available from: Teaching-Learning Communities
600 W. Jefferson Street
Ann Arbor, MI 48103

An invaluable resource for anyone setting up a program involving older volunteers. Definitions of what is expected of a volunteer are especially good, as are hints for what volunteers should expect to get from you. Includes suggestions for programming. Teaching-Learning Communities Instructional Packet (containing articles about the program, etc.) also available - $7.50.

Sequin, M. M. The Dynamics of Voluntarism & Older Volunteers
1973 32 pages $1.20
Available from: New England Gerontology Center
15 Garrison Avenue
Durham, N. H. 03824

*Sequin, M. M. & O'Brien, B. Releasing the Potential of the Older Volunteer
1976 87 pages $3.50
Available from: Publications Office
Andrus Gerontology Center
University of Southern California
University Park
Los Angeles, CA 90007

"How retired adults can compatibly enter an organization that employs paid workers - and use their talents productively."

Sequin, M. M. Working in an Older Volunteer Program. A Linkage Organization
1973 35 pages $1.20
Available from: New England Gerontology Center
15 Garrison Avenue
Durham, N. H. 03824

Stenzel, Anne K. Volunteer Training & Development; a Manual for Community Groups
1968 $12.95
Available from: Seabury Press
815 2nd Avenue
New York, N. Y. 10017

*Trainer, Leslie "Metro Workshop on Volunteers in Libraries Sparks Controversy, Offers Practical Advice" in *American Libraries*
December 1976 pp. 666-667

Is volunteerism exploitive? Good check list for starting a volunteer program.

U.S. Administration on Aging *Older Americans Are a National Resource*
1974 FREE
DHEW Publication No. (OHD) 74-20810
Available from: Office of Human Development Services
Publications Distribution Unit
Switzer Building, DHEW
Washington, D. C. 20201

*Murphy, J. & Florio, C. *Never Too Old To Teach*
1978 115 pages $5
Available from: Academy for Educational Development, Inc.
680 5th Avenue
New York, N.Y. 10019

Manual for older volunteers. Useful both for those running volunteer programs or working as volunteers. Covers teacher aides, scout leaders, etc.

National Council on the Aging, Inc. *Project: TLC (Tender Loving Care)*
1965 29 pages 80¢
Publication #201-65-22
Available from: Publications Department
National Council on the Aging, Inc.
1828 L Street, N.W.
Washington, D.C. 20036

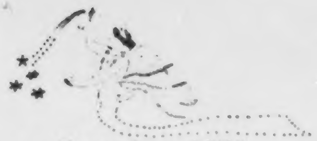
Using older persons as assistants in child-care institutions.

National Council on the Aging, Inc. *Strategies for Linking the Generations*
1981 31 pages $3
Useful for summary of nationwide projects.

*National Retired Teacher's Association/ American Association of Retired Persons *Handbook/Youth Conference on Older Americans*
1977 31 pages FREE
Available from: Youth Conference Handbook
National Association of Secondary School Principals
1904 Association Drive
Reston, VA 22091

Especially useful information on planning and organizing a conference or workshop, plus helpful ideas on finding older people in the community.

*Pell, Arthur R. *Recruiting, Training and Motivating Volunteer Workers*
1977 (rev. ed.) $2.50
Available from: Pilot Books
347 5th Avenue
New York, N.Y. 10016



"Recruitment & Training of Volunteers to Work with Young Children & Library Materials" in Top of the News
November 1974   pp. 63-67
Especially good volunteer training program ideas.

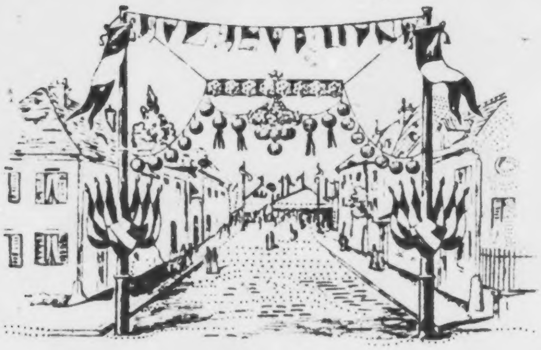
*Roumpf, Margaret Lynn   Hand-in Hand: Leader's Guide
1975   39 pages $1.00 (+ 55¢ postage & handling)
Available from: Santiam Girl Scout Council
339 Washington, S.E., Suite 104
Salem, Oregon 97302

The manual for the Girl Scout intergenerational program. Expecially useful section on activities. Includes brief annotated bibliography of intergenerational fiction for children.

Washington Child Development Council   Intergenerational Volunteer Project Handbook
1980   15 pages + $5
Available from: Washington Child Development Council
2121 Decatur Place, N.W.
Washington, D.C. 20008

Ideas for using older volunteers in child care centers. Included are names and addresses of people across the country willing to share ideas and provide advice.

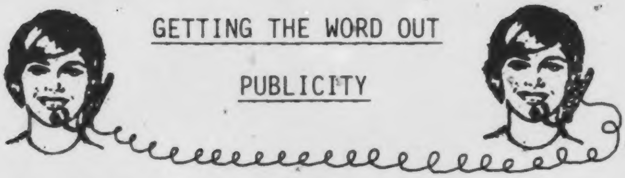
*Winecoff, Larry, et al.   Organizing a Volunteer Program (Community Education "How To" Series)
1976 $1.25
Available from: Pendell Publishing Company
1700 James Savage Road
P.O. Box 1666PT
Midland, Michigan 48640



CHAPTER SEVEN

GETTING THE WORD OUT

PUBLICITY



Webster's New World Dictionary defines PUBLICITY in the following ways:

1. The state of being public, or commonly known or observed
2. a. Any information, promotional material, etc. which brings a person, place, product, or cause to the notice of the public

   b. The work or business of preparing and disseminating such material

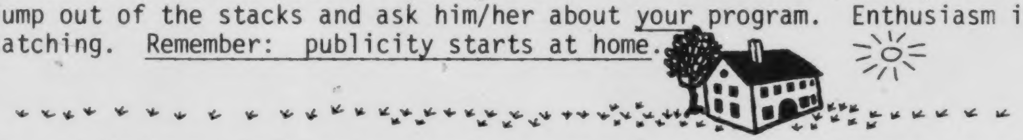
Let's look at each definition of PUBLICITY to point out ways libraries might publicize an intergenerational program.

THE STATE OF BEING PUBLIC, OR COMMONLY KNOWN OR OBSERVED

Your regular patrons already know you exist but do they know about your intergenerational program and how they might get involved? How about the people who don't usually come to the public library? How will you let them know about your program?

The first place to start is with the library staff. Does everyone on the staff know about the program? The public won't be informed until the staff's informed. Be sure that person at the circulation desk knows what you're up to; don't just assume they know -- TELL THEM!

You might put together a lively, special, different presentation about your program for a regular staff meeting -- perhaps even a skit with costumes. Make it funny and spontaneous and invite EVERYONE on the library staff to attend (pages, volunteers, library cat...) You might try out whatever you have planned for school visits; give a dress rehearsal! Mention the intergenerational program in your staff newsletter, put posters on the staff bulletin board and on the back of staff restroom stall doors -- wherever staff might READ them. Get that hard-working person in technical services to take a break and come to a story hour. You never know when a patron might jump out of the stacks and ask him/her about your program. Enthusiasm is catching. Remember: publicity starts at home.



ANY INFORMATION, PROMOTIONAL MATERIAL, ETC. WHICH BRINGS A PERSON, PLACE, PRODUCT OR CAUSE TO THE NOTICE OF THE PUBLIC

PRINTED MATERIALS (See Chapter 2 for information on materials we provided for distribution to the public.)

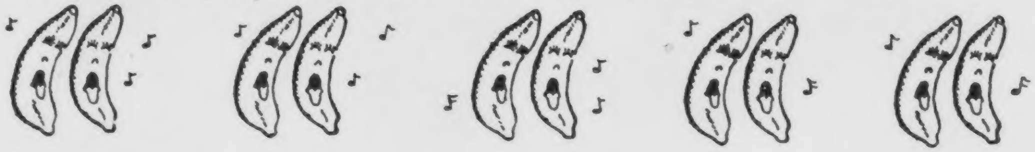
THE WORK OR BUSINESS OF PREPARING AND DISSEMINATING SUCH MATERIAL

When you're ready to "go public", be sure to work with your regular library publicity contact to keep things coordinated. It's always wise to work through the proper channels; don't step on any toes and thereby ruin your chances for help with this most important area!

IN-LIBRARY PUBLICITY

While publicity in the library reaches only those who already use the library, it is probably the most important advertising you can do. It reaches library users and encourages them to come back to continue to support the library. Nearly all of the senior volunteers we recruited were reached by in-library publicity and enthusiastic words over the desk. If your library is short-staffed, in-library advertising will make or break your program since you probably don't have the time to leave the library to take posters around town.

There are many things you can do in your library to publicize an intergenerational program. Start with word-of-mouth and take it from there!



POSTERS

- Aim for posters with bold, eye-catching graphics and large lettering. People don't usually stop to read a long paragraph - let alone a long sentence. Make your posters catchy and think about the audience you want to read them. Designing something that will please everyone is impossible! Art is a real matter of taste. Just as people decorate their homes in wildly differing manners so do they tend to like certain types of art work. Designing a poster for an intergenerational program can be very difficult. The cartoon-like Batman that may catch a child's attention may not appeal to an older adult. You might want to consider designing two posters -- one for the adult and one for the children's room. Some children's librarians felt that the art work used on the "Now and Then" posters (particularly the patchwork motif) was not child-oriented.

- Place posters where patrons will be likely to read them. For example: over the circulation desk where people may have to linger while waiting to check out books, by the copy machine, on the front door where patrons may have to wait for the library to open, in the restrooms...By all means, place a poster on the community bulletin board but don't just slap it up in the usual places and think it will draw attention. Be imaginative!

- Page through some old magazines for photos or drawings of children and older people together and make a collage poster. The Campbell Public Library covered an entire pillar in the children's area with pictures, articles about intergenerational activities and the like. They created a kiosk-like display that was very effective!

- If you see an advertising campaign in a magazine showing young and old together, write to the company to find out if there is a poster of the ad available! Most often companies will be glad for the extra publicity THEY stand to gain as a result of sending YOU a free item.

For example:

**Eli Lilly and Company
Indianapolis, Indiana 46206
ATTN: Public Relations Services

Attractive reprints of an advertising series "the past is only a beginning." 8½ x 11" glossy color photos of children and their grandparents.

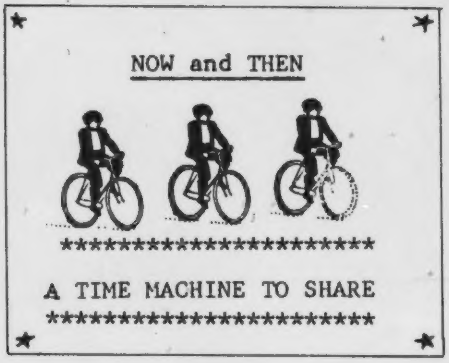
- Your local historical museum may be a good source for poster-sized photographs or maps to borrow for library display. The Sunnyvale Public Library was able to borrow a series of HUGE photographs of old hotels in San Francisco from the History Center at De Anza College. The museum had produced the posters for an exhibit and was more than happy to have them on display in the library for the summer rather than stuck in storage! These photographs were museum-quality reproductions and they looked beautiful hanging in the library!

The Educational Park Branch of the San Jose Public Library had two maps of San Jose displayed side-by-side...an old, old map and a current one.

Some additional poster ideas for an intergenerational program:

From Pearl Avenue Branch/
San Jose Public Library:

From Educational Park Branch/
San Jose Public Library:


NOW and THEN
****
A TIME MACHINE TO SHARE
****

DISPLAYS

Displays of books to encourage reading and library circulation are another excellent way to promote intergenerational programs. Some book-related displays tried during the "Now and Then" program:

**Many libraries produced displays in both the children's and adult areas of books relating to aging.

**Saratoga Community Library produced a two-sided display of books about the past on one side and books about the future on the other.

**Many libraries produced displays of books on time travel.

**Palo Alto Children's Library produced a display on "Books Our Grandparents Read (Maybe You Will Like Them, Too.)"

**Sunnyvale Public Library produced a display entitled "Growing Up in the 20th Century". The display included the following:
1900-1920: Dragonwings by L. Yep and Louey by C.R. Brink
1920-1940: Queenie Peavy by R. Burch, Ben's Trumpet by R. Isadora and A Prairie Boy's Summer by Kurelek
1940-1960: Don't Sit Under the Apple Tree by R.F. Brancato and Philip Hall Likes Me, I Reckon Maybe by B. Greene
1960-1980: The Terrible Thing That Happened at My House by Blaine
Ramona the Pest by B. Cleary
Are You There, God? It's Me, Margaret. by J. Blume

Displays of antiques and other items were also assembled to go along with the "Now and Then" theme. Some ideas:

**At Calaveras Branch of the Milpitas Public Library, staff members displayed photos of themselves as children. Patrons were asked to guess who was who!

**Displays of old toys and dolls were assembled at several libraries. Of particular interest was a collection of "antique" toy cars from the 1930's, 1940's and 1950's at the Palo Alto Children's Library. Cars were made of rubber, metal and plastic (first started in W.W. II when all the metal was used for war materials.)

**Displays of articles and books to go along with special programs were also popular. For example, one man was going to speak about old-time baseball so librarians assembled a display of books about baseball.

**Staff at the Evergreen Branch of the San Jose Public Library knew an older woman who displayed memorabilia and photographs of the area around the library from when she was a child. The display included a Summer Reading Club certificate she had received as a child in 1914 and 1915. The certificate was actually called a "diploma" at that time.

A STRONG HINT: JOINT DISPLAYS OF CHILDREN'S AND ADULT MATERIALS!!! AN EXCELLENT way to promote intergenerational programs!

★ For ideas on library displays, visit your local bookstores. Bookstores DEPEND on displays to sell books and keep themselves in business. Libraries can learn a lot about book promotion by watching what bookstores do!

★ Ask your patrons what they might be willing to display - particularly if you have a locked glass case. You can ask indirectly: "We have these wonderful glass cases and nothing to fill them. Do YOU have any ideas?" Check into your library's insurance policy just in case something happens to a display.

PAINTING THE TOWN

When you've got the library covered, you'll want to distribute some publicity in the community. Think of all the POSSIBLE places the public might see and read your publicity:

Local laundromat and supermarket bulletin boards
Telephone poles
Taped to your car window
Kiosk and/or bulletin board at local community college
Local senior center, club or residence
Doctor's and Dentist's offices
Hospital waiting room
Local high school, junior high school and elementary school bulletin boards
Car windshields in the library parking lot (be prepared for a mess)
Local shop windows

PAINTING THE TOWN (continued)

Local movie theatres (next to where people wait in line)
On your bike basket
On a sweater
On a t-shirt
On your dog or cat

BE IMAGINATIVE BE DARING BE DIFFERENT

If you don't have the time or staff to go running all over town, contact a local postering service. These enterprising people will post your message on bulletin boards, etc. in your community for a small fee.

What was most effective for us? What was least effective was posters in local senior centers. The Los Altos Library made a new poster every week and took it to the senior center. Librarian Molly Wright reports that they got NO seniors at programs as a result of these signs. Seniors that go to senior centers are often very busy with senior center activities...often the whole day is planned. A better approach with a senior center is to go and give a short pep talk or skit at the center. While you're there exude friendliness and talk to potential volunteers. Posters and signs are just not going to bring hordes of new patrons to the library - seniors or otherwise. Like the little girl says in Mr. Rabbit and the Lovely Present, "You need something else..."

THE PRINTED WORD

When it comes to written press releases to local newspapers, television and radio stations, etc. the following general rules are helpful:

1. Releases should be typewritten, if at all possible, double-spaced on plain white 8½" x 11" paper, with 15-space margins.
2. Put the name of your library, your own name, and your phone number in the left-hand corner of EACH page.
3. Remember to cover who, what, when, why and how and don't be too wordy.
4. Check the spellings of the names you use and use the person's full name (first and last.)
5. Send publicity to an editor at the paper rather than just to the San Jose Mercury News. Use the personal approach. NEVER send the same article/press release to two people on the same paper. You might follow up several days later with a phone call to be sure the editor got what you sent.
6. Allow plenty of time to get the word out -- TWO WEEKS BEFORE an event is a good rule of thumb.
7. You might want to provide a photograph to illustrate your article. Send a black and white glossy 8" x 10" or 5" x 7" of good quality. There should be a good range of tone from black through gray and white on your print. Lightly write your name, address and phone number on the back of the photograph. Out of courtesy, don't send the same photograph to two newspapers.

8. Send a thank you note to the paper after the story appears. A thank you note is a door-opener for any future coverage you might want.

When submitting stories to a newspaper try to think of new approaches rather than the old "we are having a program" approach.

For example:

PROFILES: Do you have a particularly interesting senior volunteer or special program speaker? A young patron with an interesting hobby or collection? Let your local newspaper know; they may want to do a story about that person and mention your library.

PICTURES: Have an especially nice photo of an older person reading to a child? Send a copy to the newspaper. Perhaps there's even a shutter bug patron who'd just love to come to take pictures at a story hour or program. Haunt the 770's and find out.

EDITORIALS: Do you think intergenerational programming is a good idea? Do you think it's a bad idea? Let your views be known...in your local newspaper.

COLUMNISTS: Propose an idea for an article and let Art Buchwald or another columnist decide whether or not he/she can use it.

LETTERS TO THE EDITOR: See an article that reminds you about something your library is doing? A good letter is sometimes as good as an article. While we sometimes had trouble getting publicity in through the usual channels, letters to the editor nearly always got published! A letter in Ms. Magazine informed people all over the country about our program!

Think of new places you might "place" an article. Where will the audience you want to reach READ your information? Examples: senior center newsletters, Friends of the Library News and school newspapers. You might even think of placing an ad in the classified section of your local newspaper. If it's seniors you want to reach, have the ad set in LARGE TYPE. Better still, place an ad in another section of the paper where people might be more likely to read it.

A SAMPLE "NOW and THEN" PRESS RELEASE

> The Pusser Plaza Library is participating in a special 1980 Summer Reading Program which hopes to involve children and seniors together in libraries. This Summer Reading Project is a project of the South Bay Cooperative Library System, a cooperative venture of the Mountain View Public Library, San Jose Public Library, Santa Clara City Library, Santa Clara County Library, Palo Alto City Library, San Benito County Library, San Juan Bautista Library, and Sunnyvale Public Library. The program will run from June through August at the Pusser Plaza Library where a varied series of programs will be conducted. The summer's activities will include a Summer Reading Club, regular story hours and many special programs. On July 17th, Mrs. Isabel Beeser will demonstrate spinning and sheep shearing in the library. On August 1st, there will be a

A SAMPLE "NOW and THEN" PRESS RELEASE (continued)

pet show for children at which seniors will judge the fanciest, most handsome, silliest, etc. pet...with prizes for everyone! Also planned are a program on "Finding Your Own Roots" (genealogy) and an old-fashioned ice cream making program. The summer will be filled with activities for everyone at the public library. For information on how you or your child can get involved, phone the library at 888-8888. Library hours are M-F, 10 a.m. to 9 p.m. and Sat., 10 a.m. to 6 p.m. Drop in! The library is located at 433 Feline Drive in Pusserville. The "Now and Then" Summer Reading Program is paid for with grant funds from the Federal Library Services and Construction Act program. These funds are awarded yearly by the California State Library for innovative programs.

OTHER PRINTED PUBLICITY

**If your town has a transit system, investigate the possibility of bus or train advertising cards.

**Write to the Outdoor Advertising Association of America, Inc., Suite 403, 1899 L. Street, N.W., Washington, D.C. 20036 to get the name of the member in your area. This organization will donate billboard space to non-profit organizations. It is, however, not free. There is usually a posting fee and you must pay to have the signs printed. We figured that the "free" space in our area would have cost around $400 for a single billboard. Our System did not invest in a billboard due to the expense.

THE SPOKEN WORD

SCHOOL VISITS

Of all the publicity we did, school visits were mentioned more than any other type of advertising as being successful. Many librarians prepared special skits or puppet shows to take to local classrooms. Flyers describing the Summer Reading Program were given to children to take home. Many Librarians reported hearing kids say: "Remember me? You came to my school!" If you have the staff and time, visit your local schools before the Summer Reading Program starts.

RADIO AND TELEVISION

Where to start

LOOK AND LISTEN

--Before you do anything, look and listen to your radio & television stations all day and night. It may take a while, but it's important to get to know the "sound" of each station.

--Find out the background of the different programs, time they air, audience type and size, format (look in the Arbitron Rating Books - found at the reference desk.)

MAKE CONTACT

- --Ask around, talk with your contact at the local newspaper and find out who is the right person at each station for you to talk with. Or, call the station for names.
- --If it's for a public service announcement or community calender, try the public affairs coordinator or community relations director.
- --If it's for a program, try the producer of that particular show.
- --If you're not sure, try the program director. Remember, staff at the small stations often wear many hats, so it might be harder getting to the right person.

FOOT IN THE DOOR

- --Don't go to the station empty-handed, or empty-headed. You need enthusiasm and knowledge of your library to help get your ideas across.
- --Make an appointment with the appropriate person. Present them with a proposal of what you can do for them and explain it. Be sure you know enough about the station you're visiting to suggest possible tie-ins with certain shows. Don't forget to stress that your programs are FREE.
- --Bring in a specific proposal for a particular program. If the producer recommends some changes in your idea, don't say, "We can't do it." Try "That's a good idea, and we'd like to work on it." Then bring it back to the library and get the staff to help you.
- --While you're there, ask if there's anything you can do to improve the library's public service announcements. Is the format OK? Does the station need more 10 second spots, fewer 20 second spots? Ask.
- --Give your broadcaster a library card.
- --NEVER offer the same idea or program to different stations. Make sure one station has absolutely rejected a specific proposal before you present it to another station.
- --Start slow and don't promise more than you can deliver.

(From: "Mass Media Marketing of Library Services or How to Win in the Competition for Public Service Advertising Time on Radio and Television" - compiled by Peggy Barber and Ann Cunniff. American Library Association. December 11, 1979. Used with permission.)

PUBLIC SERVICE ANNOUNCEMENTS

We had good luck getting public service announcements about our program on local radio stations. As Ms. Barber & Ms. Cunniff point out above it's a good idea to check out a station's format and audience before sending off a PSA. That way you know you're reaching your desired audience.

General rule: Standard announcements run 10 seconds (about 20 words); 20 seconds (40 words); and 60 seconds (125 words.)

SAMPLE PUBLIC SERVICE ANNOUNCEMENT

For immediate release	Date
Radio PSA	Contact: Your name, address & phone number

"Now and Then" Summer Reading Program

Public libraries in Santa Clara and San Benito Counties are participating in a summer long reading program that involves children and seniors together in libraries. To get involved, contact your local library.

10 second spot - 32 words.

MISCELLANEOUS PUBLICITY HINTS AND TIPS

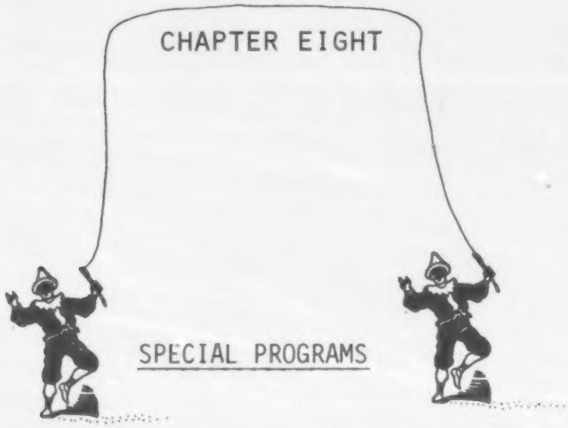
**A last minute phone call to remind "regulars" about a program. That's why we included a space for kids' phone numbers on our Summer Reading Club folders. Libraries that require patrons to sign up for special programs should do this as a matter of course. The San Benito County Library had volunteers do the calling.

**Is there a food distribution program in your area? Our local "Food Bank Project" offered to distribute our flyers in their deliveries and at nutrition projects in exchange for libraries placing food collection barrels in their facilities. Cooperation!

**Good sources of graphics for the non-artistic:

- --Send for a free catalog describing the more than 250 books in the Dover Pictorial Archive Series. The reproductions in these books are copyright-free and can be used on posters, brochures, etc. (Dover, 180 Varick St., N.Y. N.Y. 10014)
- --A similar publisher is Hart Publishing Company, Inc., N.Y. N.Y. 10003. We used their Great Giant Swipe File! (1978) for a poster as well as other designs for project flyers and newsletters.
- --Check into the Library Border Book (available from: LEI, Inc., P.O. Box 687, Bloomfield, N.J. 07003.) A good collection of borders and headlines for use on posters and flyers.

CHAPTER EIGHT



SPECIAL PROGRAMS

Many of the seniors who got involved in the S.B.C.L.S. Summer Reading Program did so by presenting programs for children. Seniors are a wonderful, often untapped, resource for knowledge about a myriad of subjects. We found that they related well with kids almost without exception. Seniors also participated (but on a smaller scale) as members of the audience. Here are some hints, from our experience, for making intergenerational programming work in the library.

GENERAL

1. Plan program activities that require participants to do something. Sharing activities increases chances for natural, unforced interaction.

2. Arrange a display of books pertaining to the topic of the program. Books are guaranteed to move.

3. If the program is suitable, encourage all ages to attend. (See also: Publicity)

4. If a program is best for a certain age group, consider having people sign up ahead of time. One library had volunteers call those who had signed up (a day ahead) to remind them. If you don't have sign-ups, advertise to let folks know what ages you're aiming at. Some libraries had one program for pre-schoolers and another for school-agers running concurrently to avoid bedlam.

5. Conduct programs in high traffic areas of the library; in other words, not ALWAYS in the program room or children's area! It encourages drop-in traffic.

6. If you'd like seniors to attend, check the schedules of nearby senior centers. Try and fit your programs in a time slot convenient for them. (Example: "In order to get seniors to attend a program at this library, programs would have to be at 12:30 or thereabouts. Seniors eat at the Nutrition Center; they come by van and would not have time to attend a program after lunch. The van takes them home right away." -- Comments from a librarian at a library located next to a senior center.)

7. Again - if you want seniors to attend, conduct a program or two AT the senior center. (Example: The Santa Clara City Library conducted one regular pre-school storytime at the local senior center. Storytime regulars were informed of the change in location a week ahead. Librarians produced a puppet show and told stories in a courtyard at the center. Children then got a chance to hear a senior ukulele band!)

SENIORS AS THE PROGRAM ♡ ♡ ♡ ♡ ♡

1. Tell your potential guest (speaker, performer, etc.) specifically and in detail what you'd like him/her to do. What sort of audience do you expect (age, size, interests, etc.)? Where and when will the program take place? How long do you want the program to last? Anything else a speaker/performer should know about your library?

2. Tell your potential guest what sort of programs have worked in the past and share anecdotes about programs that flopped to warn the guest of possible perils. Encourage him/her to visit another library program to get an idea of what to expect.

3. Once a guest is lined up, follow through with a WRITTEN reminder of date, time, place, etc. Treat your plans seriously; stress how much the audience is looking forward to the program and mention where you plan to publicize the program. Do all you can to guard against "no shows." Call the guest the day before to remind him/her of his/her obligation.

4. Find out if the guest will need special equipment for his/her presentation. (Example: A piano? One of our libraries had lined up a local musical group for a program. A day before, the leader of the group "casually" mentioned that they did not perform without a piano. The library did not own a piano.)

5. Does the guest have transportation to and from the library? This sounds like a simple matter, but consider your time away from the library to pick up and take a guest home....not to mention gas. Do you get reimbursed for your mileage? Consider asking your "Friends" group to help out - particularly if you'll be having to pick up several members of a combo or drama group!

6. Have a glass and pitcher of water available for the guest. A comfortable place to sit down is also nice, especially for an older guest.

7. Have some questions ready for the speaker just in case the audience doesn't start asking. Prepared questions can "get things rolling."

8. See also: Volunteers & Film

ANIMALS

Description: Naturalist from local nature center (children's museum, Humane Society or zoo) brought live animals, told about the animals' habits, answered questions, etc.

Age Range: All ages.

Size of Group: A small group is preferable as everyone gets a chance to hold or pet an animal.

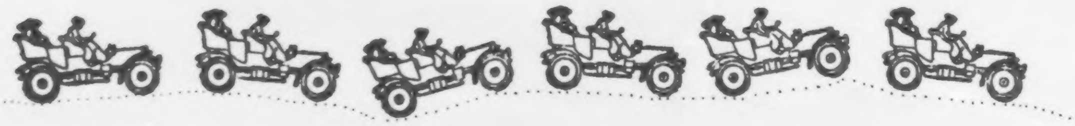
Cost: Negligible.

Supplies: Depends on the naturalist's needs.

Set-up: Leave space on the floor at the front of the room for small children. Adults and older kids sit on chairs at the back.

Volunteers: Volunteers help bring animal(s) around the room for kids to pet.

Freebees: The U.S. Department of Agriculture will provide free Smokey the Bear handouts. Contact your local Cooperative Forestry or Fire Department.



AUTOMOBILES

Description: Members of local antique auto club brought antique car. Program of stories and songs about cars. Contact: Antique Automobile Club of America, 501 W. Governor Rd., Hershey, PA 17033 for chapter in your area. Owners may be willing to talk about cars, and they will often dress in period costumes.

Age Range: All ages.

Size of Group: Can vary.

Cost: Negligible.

Supplies: Negligible.

Set-up: Sunnyvale Public Library held an old car program outside. Cars pulled up in circular driveway in front of the library.

Volunteers: Help keep children from touching the cars. The owners usually ask that you "look but don't touch."

Resources: General Motors, 767 Fifth Ave., New York, N.Y. 10022 & Ford Motor Company, The American Road, Dearborn, MI 48121 will provide pictures of old cars for display. Antique Automobiles by Clarence P. Hornung (Dover, 1971) is a source for copyright-free line drawings of antique autos - for flyers. Tin Lizzie by Peter Spier (Doubleday, 1975) is a good resource book.

BIRDS

Description: Interested staff person presented program on birds. She showed slides, played recordings of bird songs, and displayed stuffed specimens (borrowed from a local college). Children enjoyed using binoculars.

Age Range: All ages (if careful to scale the talk to young audience).
Size of Group: Depends on size of room.
Cost: Negligible.
Supplies: Slide projector, screen, bird models, recording and player, binoculars.
Set-up: Room that will darken for slides.
Volunteers: Volunteer could present this whole program.
Resources: National Audubon Society, 950 Third Avenue, New York, N.Y. 10022 for the chapter in your area. The U.S. Department of Agriculture/Forest Service will provide free "Woodsey Owl" handouts.

> Librarian: "An older man was looking at our bird models the other day. He said, 'You know, when I was a kid, I used to shoot at the robins and sparrows. Now, I'm interested in WATCHING them! I chase the ground squirrels away!' I told him about our program on birds and he said he'd come. Then a little boy came up, and he and the older man started talking. The man said, 'When I was your age, I was more interested in baseball than in birds.' I told them that this (young and old sharing) was what our summer program is all about!"

CONTESTS

CRAZY HAT CONTEST (Campbell Public Library)

Description: Participants made hats at home. When they came to the library, hats were judged by senior volunteers. There were various categories and participants could choose which they wanted to enter (Ex: prettiest, silliest, funniest, etc.). There were certificates for everyone and the winners got a star. Besides the staff who participated directly in the program, the entire staff wore hats and participated in an informal "staff hat contest."

Age Range: Can vary. Perhaps have categories for different age groups.
Size of Group: Can vary.
Cost: Materials for certificates and stars/inexpensive.
Supplies: Certificates. Stars. Signs for each category.
Set-up: Each judge had a group to judge. Not necessary to set up chairs. Helpful to do in a large room (depending on size of group).

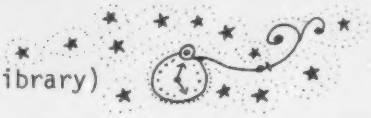
TALENT SHOW (Morgan Hill Public Library)

Description: "Successful! All children. Acts included: magic, jump rope, singing, dancing, puppets. All got participation awards. Had performers sign up ahead of time and "go on" in order of sign-up. Had 9 acts. Lasted 60 minutes. Advise that others choreograph it so there are a variety of acts filtered throughout!"

Age Range: Can vary.

Size of Group: Can vary.
Cost: Certificates/inexpensive.
Supplies: Certificates (Could get into microphones, etc. Best to keep it simple and require that participants furnish what they need.)
Set-up: Large room is nice. Chairs for audience. Perhaps block off part of the room with sheets for "cast."
Volunteers: Can help with "awards."
Resources: Display of magic books, song books, dance books, etc. several weeks before show to advertise.

TIME MACHINE COLORING CONTEST (Campbell Public Library)



Description: "Game" provided by S.B.C.L.S. was distributed to all interested children. Simple entry black for name, address, phone was attached. Kids could use either side of the game (future or past). Entries were judged for quality of art in age group and best adaption of the theme. Prizes were crayons for age 6 and under, paint sets for older ages. All participants received a certificate. Lots of fun PLUS an attractive display.
Age Range: Can vary. We provided contest sheets for both children and young adults.
Size of Group: No limit.
Cost: Cost of prizes. Printing of contest sheets and certificates. Moderate.
Supplies: Prizes. Contest sheets. Certificates.
Set-up: Wall to display entries.
Volunteers: Volunteers could judge the contest.
Resources: Article: "Voyage into the Future" by Bernard I. Forman, in *Arts & Activities*, December 1968, pp. 32-34.

TIME MACHINE COLORING SHEETS & BIBLIOGRAPHIES

TRAVEL IN TIME FOR CHILDREN

Travel Back In Time With These Books

Bond, Nancy
  STRING IN THE HARP
Cameron, Eleanor
  COURT OF THE STONE CHILDREN
Clements, Bruce
  I TELL A LIE EVERY SO OFTEN
Collier, James Lincoln and Christopher
  MY BROTHER SAM IS DEAD
Curry, Jane Louise
  PARSLEY, SAGE, ROSEMARY AND TIME
Fecher, Constance
  THE LINK BOYS
Garfield, Leon
  MR. CORBETT'S GHOST
Hightower, Florence
  THE SECRET OF THE CRAZY QUILT
Mayne, William
  A GAME OF DARK
Mazer, Norma Fox
  SATURDAY, THE TWELFTH OF OCTOBER
Monjo, F. N.
  THE JEZEBEL WOLF
Ormondroyd, Edward
  TIME AT THE TOP
Pascal, Fran
  HANGIN' OUT WITH CICI
Sauer, Julia
  FOG MAGIC

Stolz, Mary
CAT IN THE MIRROR
Sykes, Pamela
MIRROR OF DANGER

Walsh, Jill Paton
FIREWEED
Williams, Jay
THE HAWKSTONE

★ Travel To the Future With These Books ★

Bova, Ben
CITY OF DARKNESS
Christopher, John
THE WHITE MOUNTAINS
Dickinson, Peter
THE DEVIL'S CHILDREN
Elwood, Roger (ed.)
THE OTHER SIDE OF TOMORROW
Engdahl, Sylvia
ENCHANTRESS FROM THE STARS
Hendrich, Paula
THE GIRL WHO SLIPPED THROUGH TIME
Hoover, H. M.
THE CHILDREN OF MORROW
Jones, Diana W.
DOGSBODY

Key, Alexander
SPROCKETS, A LITTLE ROBOT
L'Engle, Madeleine
A WRINKLE IN TIME
Lightner, A. M.
THE DAY OF THE DRONES
Norton, Andre
OUTSIDE
O'Brien, Robert C.
Z FOR ZACHARIAH
Sleator, William
HOUSE OF STAIRS
Slote, Alfred
MY ROBOT BUDDY
Townsend, John Rowe
THE VISITORS

Yep, Laurence
SWEETWATER

TRAVEL IN TIME FOR ADULTS & YOUNG ADULTS

Travel Back in Time

Aldiss, Brian W.
FRANKENSTEIN UNBOUND
Anderson, Pol
CORRIDORS OF TIME
Butler, Octavia
KINDRED
*Clemens, Samuel (Mark Twain)
CONNECTICUT YANKEE IN KING ARTHUR'S COURT

DuMaurier, Daphne
HOUSE ON THE STRAND
*Finney, Jack
TIME AND AGAIN
*Mazer, Norma Fox
SATURDAY, 12th OF OCTOBER
Moore, Ward
BRING THE JUBILEE
*Simak, Clifford D.
MASTODONIA

Travel in Time: Gothic Novels

Baker, Lucinda
WALK THE NIGHT UNSEEN

*Michaels, Barbara
PATRIOT'S DREAM

Millhiser, Marlys
MIRROR

Travel Back & Forth in Time

Harrison, Harry
  TECHNICOLOR TIME MACHINE
*Niven, Larry
  FLIGHT OF THE HORSE
*Vonnegut, Kurt
  SLAUGHTERHOUSE FIVE
*Wells, H. G.
  TIME MACHINE

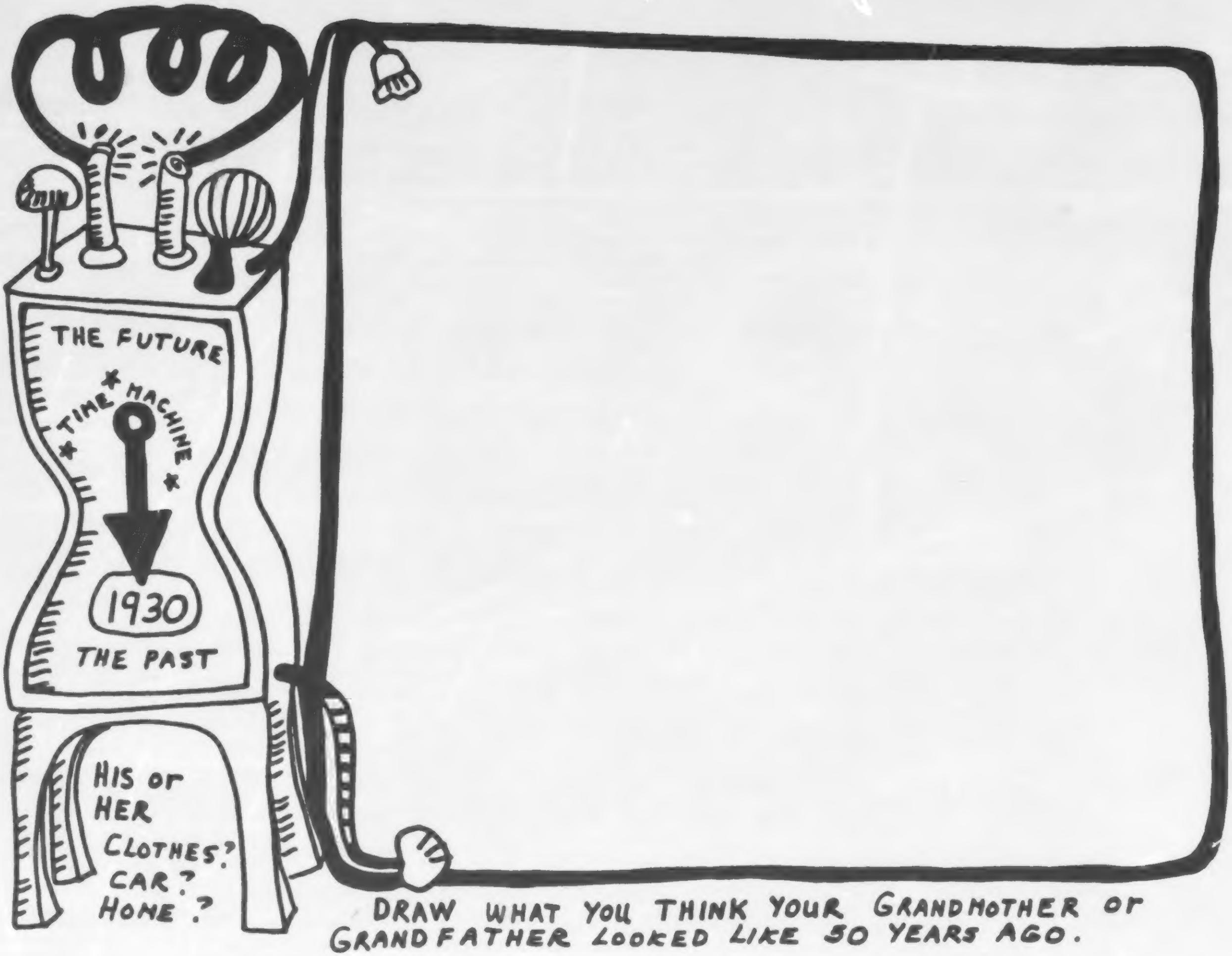
Travel in Time: Fantasy Novels in Series

*DARK IS RISING series by Susan Cooper
  OVER SEA, UNDER STONE
  DARK IS RISING
  GREEN WITCH
  GREY KING
  SILVER ON THE TREE
*AMBER series by Roger Zelazny
  NINE PRINCES IN AMBER
  GUNS OF AVALON
  SIGN OF THE UNICORN
  HAND OF OBERON
  COURTS OF CHAOS
*WITCH WORLD series by Andre Norton
  WITCH WORLD
  WEB OF WITCH WORLD
  THREE AGAINST WITCH WORLD
  WARLOCK OF WITCH WORLD
  SORCERESS OF THE WITCH
*THE QUEST OF MORGAINE series by C. J. Cherryh
  GATE OF IVREL
  WELL OF SHIUAN
  FIRES OF AZEROTH

Time Travel into the Future

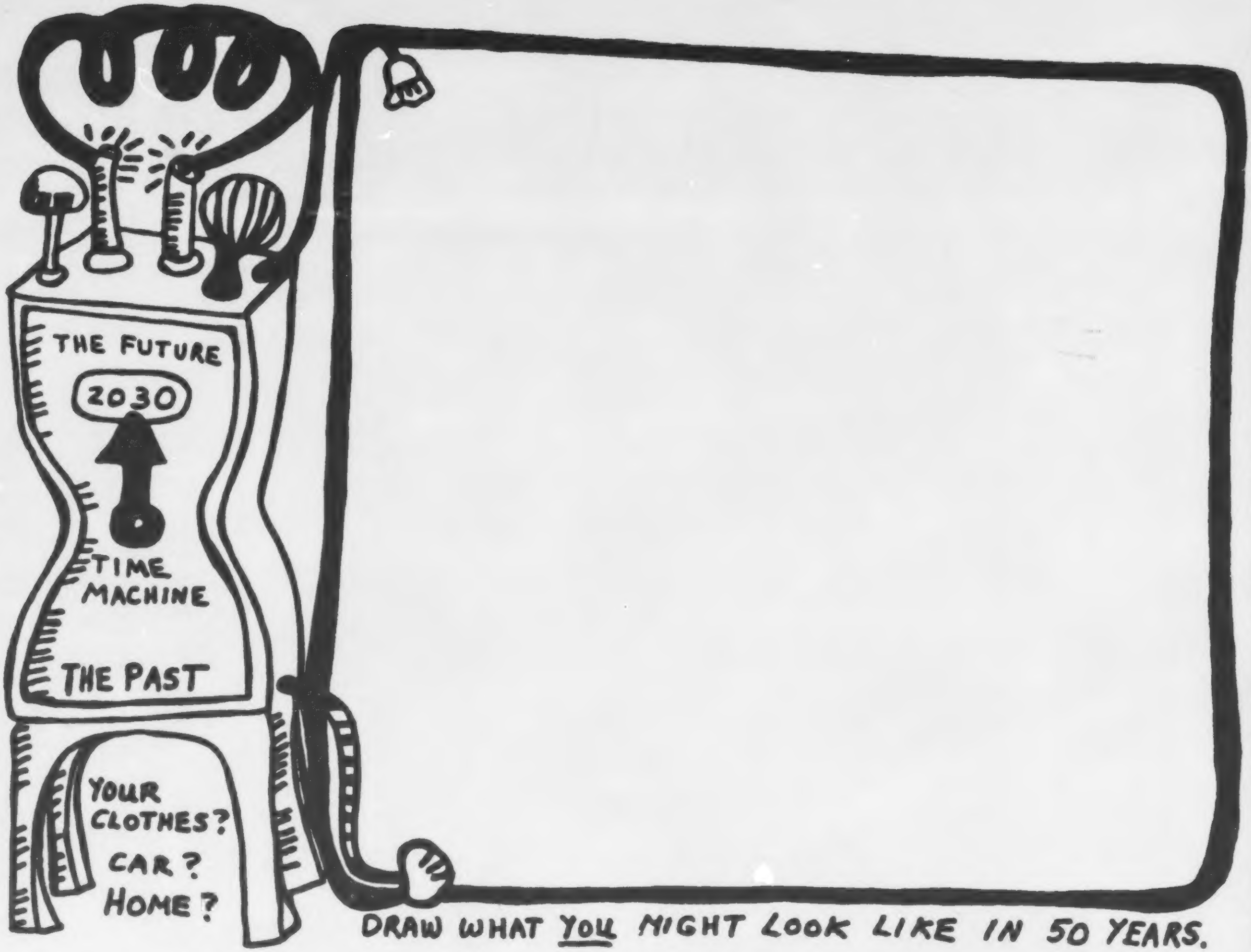
*Blish, James
  MIDSUMMER CENTURY
*Burford, Lolah
  VISION OF STEPHEN
*Davis, L. P.
  GENESIS TWO
Gerrold, David
  MAN WHO FOOLED HIMSELF
*Heinlein, Robert
  DOOR INTO SUMMER
Piercy, Marge
  WOMAN ON THE EDGE OF TIME

*Titles of interest to Young Adults



DRAW WHAT YOU THINK YOUR GRANDMOTHER or GRANDFATHER LOOKED LIKE 50 YEARS AGO.

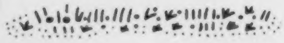
(Drawing by Lani Yoshimura - Santa Clara County Library System)



DRAW WHAT YOU MIGHT LOOK LIKE IN 50 YEARS.

(Drawing by Lani Yoshimura - Santa Clara County Library System)

TREASURE HUNT (Morgan Hill Public Library)



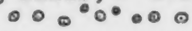
Description: Librarian sprinkles macaroni (can dye it green but it's trouble) and beads on the library's lawn. Participants come out and search for the "treasure." They then come inside and string the macaroni and beads for necklaces. Participant that finds the most macaroni and beads wins a prize. Might consider doing several hunts for several age groups.

Age Range: Best with school age children.

Size of Group: How big is your lawn?

Cost: Macaroni. Beads. Stringing materials. Prizes. Moderate.

Supplies: Several bags of macaroni. Beads (large enough to see in the grass and with holes large enough for stringing without a needle). Stiff cord, string or yarn. Prizes (we used records donated to the library). Have extra beads to surreptitiously drop near children who are having trouble finding beads, also extras to pass out during the stringing.



Set-up: Librarian goes out (while participants wait in the library) and sprinkles "treasure" on the lawn.

Volunteers: Can help with stringing. Can help keep participants from pushing and shoving to get to the "treasure." Can help count macaroni and beads to determine winner (we actually let participants count their own).

Resources: Display of books on pirates, gems, etc. before program.

CRAFTS

Craft programs that were especially successful and utilized senior volunteers were numerous. In the interest of space, details are given on only the most unusual. Craft programs are good intergenerational activities because they require interaction.

ART ENCOUNTER (Palo Alto City Library/Mitchell Park)

Description: The program was conducted by a senior citizen who is an amateur artist. There was continuous opportunity to actively participate in cartooning and watercoloring. The artist provided necessary equipment.

Age Range: Best for school age children.

Size of Group: Depends on your space and number of staff/volunteers.

Cost: Depends on who supplies the materials. Inexpensive to expensive.

Set-up: Cover tables with a layer of newspapers. Tape sheets of butcher paper to cover the newspapers. Newspaper will soak up spills making clean-up easier.

Volunteers: Volunteer conducted the program. Additional help would be great.

Resources: Check with local art club/group for a volunteer. Might be a good idea to visit his/her class ahead of time to get an idea of his/her personality and style.

BOOKMARKS (Morgan Hill Public Library/Milpitas Public Libraries)

Description: Both libraries made PRESSED FLOWER BOOKMARKS in programs. "Pressed flower bookmarks are easy to make if all the paper (contact & tissue) is cut ahead of time. Flowers (real) were pressed and brought in by the staff to help supply each child with the needed amount. Mothers & babysitters stayed to help the groups of children. We could have used more senior volunteers. While we publicized the program to both children and adults, no adults came. Better one-to-one contact with patrons since programs have traditionally been only for children."

Age Range: Best for school age children.
Size of Group: Depends on your space and number of staff/volunteers.
Cost: Contact paper. Tissue, Pressed flowers. Moderate.
Supplies: Contact & tissue paper. Pressed flowers. Scissors.
Set-up: Tables set up with supplies.
Volunteers: Very helpful to have one volunteer per table.
Resources: Good instructions for pressing flowers in: Steven Caney's Kid's America (Workman, 1978) p. 233.

PAPER CRAFTS (Alum Rock Public Library)

Description: "Two staff members helped with cutting paper doll chains and making paper lace. We also made silhouettes. I took the children one at a time and traced their silhouettes."
Age Range: Best for school age children.
Size of Group: Depends on your space and number of staff/volunteers.
Cost: Minimal.
Supplies: Paper (various colors and weights -- if your budget is very small, newspaper will work fine for paper crafts). Scissors.
Set-up: Tables with scissors for each child (if possible).
Volunteers: Can help with crafts. Great to have one volunteer per table.
Resources: Good books for old-fashioned paper craft ideas: The You & Me Heritage Tree; Ethnic Crafts for Children by Phyllis & Noel Fiarotta (Workman, 1976) pp. 196-226 - Ethnic paper crafts for older school age children. Toys & Tales from Grandmother's Attic by Edie Kraska (Houghton Mifflin, 1979) - Misc. ethnic/old-time paper crafts; most suitable for upper grade children.

NOW IT'S TIME FOR POTTERY (San Benito County Library)

Description: Senior volunteer conducted several sessions on making pottery. Each child got to make something with clay. The volunteer fired the pieces, glazed them and arranged a display of the finished pieces in the library.
Age Range: Even very young children can do pottery if supervised.
Size of Group: Depends on size of room and number of staff/volunteers.
See: ART ENCOUNTER

SILHOUETTES (Alum Rock Public Library & Los Altos Public Library)

Description: Alum Rock Library did a program on silhouettes in conjunction with other crafts. Los Altos Library notes: "We showed a short shadow play film of 'Jack and the Beanstalk.' Mrs. Kurtzweil (silhouette artist - age 87) then told briefly how she had gotten started cutting silhouettes and cut five free silhouettes for lucky number holders in the audience (the silhouettes were paid for by our "Friends" group). For the rest of the program, we made our own silhouettes using a lamp, black construction paper, pencil, scissors & any mothers who were interested could purchase ($2) silhouettes of their children from Mrs. Kurtzweil. The mothers loved the silhouettes ('I'll send one to Grandma in Poland...'). The children were happier with the life-sized silhouettes they'd made themselves (lying down on large sheets of newsprint and having a friend trace around them)."

Age Range: Can vary.
Size of Group: Depends on your space and number of helpers.
Cost: Minimal($10-$15).
Supplies: White paper. Pencils. Black construction paper. Scissors. Lamp with shade removed. Chair. Tape or tacks. Rolls of newsprint. Crayons.
Set-up: Place chair sideways against a blank wall; chair should be close to the wall. Place light about 10 feet from the wall at about the same height as the subject's head (so a strong shadow is projected against the wall). Clear a space in the room for kids to lie down to trace their life-sized silhouettes.
Volunteers: Can help children trace their full body silhouettes while the person doing the individual silhouettes works (one at a time). You could have two people doing individuals at once. Volunteers can also help cut out the silhouettes and paste them on background paper.
Resources: If you can't find an 87-year-old silhouette artist, the following books are a great help: Steven Caney's Kid's America (Workman, 1978) pp. 228-230; The You & Me Heritage Tree; Ethnic Crafts for Children by Phyllis & Noel Fiarotta (Workman, 1978) p. 226.

STENCILING (Cupertino Public Library) ♥ ★ ☽

Description: Children made notecards/pictures using stencil method. Librarians cut stencils (using good, stiff cardboard - waxed if possible) ahead of time. Children used magic markers to color.
Age Range: Best for school age children.
Size of Group: Depends on your space and number of helpers.
Cost: Moderate to expensive depending on the availability of markers and other materials.
Supplies: Stencils. Paper for notecards/pictures. Markers.
Set-up: Tables covered with butcher paper. Pass out supplies after children are seated at tables to avoid chaos and ruined materials.
Volunteers: Helpful to have one volunteer per table.
Resources: Steven Caney's Kid's America (Workman, 1978) pp. 79-80 and other books on stencilcraft. Dover publishes a number of "cut & use" stencil books. Stencils in these books can be cut out and used over and over as they are printed on heavy tag stock. A good investment.

ADDITONAL CRAFT PROGRAMS

Other programs that met with some success included:

- Make a Handprint (Saratoga Public Library): Stories about hands, a demonstration of elementary sign language & a craft project - handprints! The handprints "made a bit of a mess."
- Make a Miniature Room/Make Miniature Furnishings (Milpitas Public Libraries): Miniatures attracted many people, including many boys! "Miniatures are a big hit but you need SPACE to store supplies and projects between programs. A senior volunteer participated enthusiastically!"
- See also: DOLLS & TOYS; FOOD; HISTORY; TEXTILE CRAFTS

Craft Freebees: "Fun in the Making" (inexpensive craft projects for younger children) FREE from: U.S. Dept. of H.E.W., Office of Human Development Services, Administration for Children, Youth & Families, Washington, D.C. 20201 ATTN: Publications.

Decoupage and Paper Crafts (2 booklets) FREE (enclose self-addressed, stamped business size envelope) from: HIA Brochure Program, Hobby Industry of America, 319 E. 54th St., Elmwood Park, N.J. 07407.

"How You Can Make Paper" FREE from: American Paper Institute, 260 Madison Avenue, New York, N.Y. 10016 (pamphlet).

Books on Traditional Crafts Helpful in Planning Programs

Blocksom, Claudia A Child's American Heritage
Troubador Press, 1975
Traditional American crafts - includes recipe for homemade ink, instructions for making rope out of corn husks, etc.

Caney, Steven Steven Caney's Kid's America
Workman, 1978
Wonderful compendium of crafts, games, etc. typical of American life from the colonial period to the present. Innovative, inexpensive crafts.

Caney, Steven Steven Caney's Play Book
Workman, 1975
WOW! Room weaving, homemade pinball machine, a hammock made out of plastic six-pack carriers and more!

Facklam, Margery & Phibbs, Patricia Corn Husk Crafts
Sterling, 1973

Fiarotta, Phyllis & Noel The You and Me Heritage Tree; Ethnic Crafts for Children
Workman, 1976
Craft projects with an ethnic flavor.

Gjersvik, Maryanne Green Fun
Charham Press, 1975
"Instant toys & amusements anyone can make from common weeds, seeds, leaves and flowering things." Crowns of daisies, grass whistles, and dolls made from hollyhock flowers.

Golden Press The Golden Book of Colonial Crafts
1975
Selected crafts from the Time-Life Encyclopedia of Crafts

Inouye, Carol Naturecraft
Doubleday, 1975

Plummer, Barbara Earth Presents
Atheneum, 1974

Stapleton, Marjorie Make Things Grandma Made
Taplinger, 1975
Stained glass window cookies, quillwork, pressed flowers, fruit peel flowers, peg dolls, old fashioned candies, sugar mice, silhouettes, hair work, etc.

Vance, Eleanor Graham The Everything Book
Golden Press, 1974
Everything from acting to yarn pictures and a special "chapter for grandmothers."

Wiggington, Eliot The Foxfire Books
Doubleday, 1972+
Building a log cabin and everything in it - plus taking care of the land and animals.

Wilkins, Marne The Long Ago Lake; A Child's Book of Nature Lore & Crafts
Charles Scribner's Sons, 1978
Includes: how to make a tassel doll of grass, how to make a sundial, and other traditional outdoor crafts.

Yates, Marguerite W. and Raymond F. Early American Crafts & Hobbies
Funk & Wagnalls, 1974
"Treasury of skills, avocations, handicrafts & forgotten pastimes and pursuits from the golden age of the American home."

DANCE

Description: Several of our libraries had folk dance programs. San Jose Main Library: "A success! We had three seniors in the audience. We got an older crowd than usual...more teens and adults/fewer children. The more staff participation you have (e.g. people who KNOW the dances), the more audience participation you can get. Each person who knows the dance can teach it to someone. It took a while for the audience to warm up."

Age Range: "Folk dancing is a good program for all ages/can be done by old and young."

Size of Group: Depends on the number of teachers and on the size of your space.

Cost: Negligible.

Supplies: Music (record player or tape player and records/tapes).

Set-up: Clear the area! A nice smooth (no carpets) floor is great. Staff might want to wear costumes.

Volunteers: Teach them the dances beforehand and they can be a big help.

Resources: A display of dance books. There are many community groups involved in dance as a hobby. Possibilities are: local folk dance groups (many specialize in ethnic dances), local dancing schools, and the National Smooth Dancers. Check the Encyclopedia of Associations for national addresses and write to find out if any of the many dance related organizations have chapters in your area.

DOLLS AND TOYS

Toy programs are sure to draw an audience particularly if there will be something to make and take home. Doll and toy programs seemed a natural for intergenerational programming. Everyone, at one time or another, had a favorite toy! Since our toy/doll programs were so numerous, in the interest of space, we're listing possibilities & resources rather than details of each program.

* Local doll collector came to library to talk about his/her collection.
* "Dolls for Democracy" - nationwide program produced by members of the Anti-Defamation League of B'Nai Brith. Members will bring a doll collection of "real people from all walks of life" (ex: Jonas Salk, Florence Nightengale, Martin Luther King, etc.) and talk about each person's contribution to society. The program was very well received at our libraries. The presenter was a senior citizen and the presentation on the background and life of each "doll" tied in with the intergenerational theme.
* Craft program on apple-head dolls (instructions in: The Golden Book of Colonial Crafts, Golden Press, N.Y., 1975, p. 75 or McCall's Magazine, May 1972, p. 80).
* Craft program on corn-husk dolls (instructions in: The Golden Book of Colonial Crafts, Golden Press, N.Y., 1975).
* Life-size paper dolls. Have children lie down on large pieces of newsprint (rolls available from local newspaper) and trace their outlines. Then they can design clothes to "wear" - also using newsprint.

Resources

* Dover Publications, Inc. publish a number of books of antique paper dolls. Included are: Antique Paper Dolls - 1915-1920; Antique Paper Dolls - The Edwardian Era; Glamorous Movie Stars of the Thirties Paper Dolls and more! These books have been known to be sold on remainder by Publisher's Central Bureau (cheap!).
* Send for the free catalog of Doll Collecting & Making, Paper Dolls, etc. from: Paul A. Ruddell, 900 Frederick Street, Cumberland, Maryland 21502. Mr. Ruddell has some very inexpensive reproductions of antique paper dolls - $1 per sheet and up - as well as every doll book you'd ever want to buy (some difficult to find in ordinary bookshops or catalogs).
* Helpful Titles

  Heady, Eleanor B. Make Your Own Dolls
  Lothrop, 1974. Simple-to-make dolls - including clothes pin dolls, bone dolls, corn-on-the-cob dolls, spool dolls, etc.

  Henderson, Marjorie & Wilkinson, Elizabeth Naturally Powered Old Time Toys; How to Make Sun Yachts, Sail Cars, a Monkey on a String and Other Moving Toys
  Lippincott, 1978.

Jones, Iris S. Early North American Dollmaking; a Narrative History & Craft Instructions
101 Productions, 1976. Perhaps the best available book on making traditional dolls from inexpensive materials. Included are: dolls made from corn cobs, corn husks, sticks, stumps, grass, wooden spoons, socks, clothes pins, nuts and the like. Instructions for each doll are preceeded by a story. Excellent program source.

Joseph, Joan Folk Toys from Around the World and How to Make Them
Parent's Magazine Press, 1972.

Laury, Jean Ray Dollmaking; a Creative Approach
Van Nostrand Reinhold, 1970. A modern approach to making dolls - including nylon stocking dolls.

Morgan, Mary H. How to Dress an Old-Fashioned Doll
Dover, 1973. Reprint of 1908 edition. Complete patterns and sewing instructions for more than a dozen doll costumes.

Pettit, Florence H. How to Make Whirligigs & Whimmy Diddles and Other American Folk Craft Items
T. Y. Crowell, 1972.

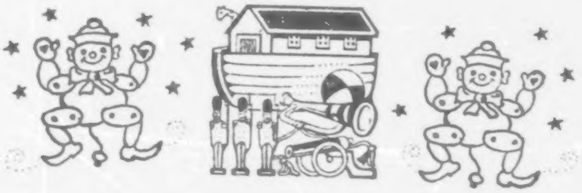
Sandford, Lettice Straw Work and Corn Dollies
Viking Press, 1974.

*Source for old-time toys for library circulation or for use in the children's area: Dick Schnacke's Mountain Craft Shop, American Ridge Rd., Rt. 1, New Martinsville, W.V. 26155. Handmade toys of wood and other natural materials - including inexpensive, well-made puzzles, puppets, tricks, toys, etc. Prices range from $1.50 for a corncob pipe to $15 for a marionette (cow, horse, dog, boy, girl or clown). Write for FREE leaflet.

*Feel free to use the following booklist for use in your library. This handout was most successful when used in conjunction with a program on dolls. S.B.C.L.S. also had a paperdoll handout. (Booklist - Dolly Barnes/Campbell Public Library.)

Good hair for homemade dolls: Wrap embroidery floss or yarn around a knitting needle & spray starch it! Nice crinkly curls...lovely!

Make an old-fashioned MONKEY DOLL out of socks from your local 5 & 10! Great addition to the library story area! Frail elderly volunteers could take this on as a project.



READ ABOUT DOLLS

Picture Stories About Dolls

Ayer, Jacqueline	LITTLE SILK
Bianco, Margery Williams	THE LITTLE WOODEN DOLL
Deveaux, Alexis	NA-NI
Mariana	MISS FLORA McFLIMSEY'S VALENTINE
Nicholson, William	CLEVER BILL
Orgel, Doris	SARAH'S ROOM
Sandburg, Carl	THE WEDDING PROCESSION OF THE RAG DOLL AND THE BROOM HANDLE AND WHO WAS IN IT
Schulman, Janet	THE BIG HELLO
Shecter, Ben	THE STOCKING CHILD
Wahl, Jan	THE MUFFLETUMP STORYBOOK
Zemach, Harve and Margot	MOMMY, BUY ME A CHINA DOLL
Zolotow, Charlotte	WILLIAM'S DOLL

Novels About Dolls

Brink, Carol Ryrie	THE BAD TIMES OF IRMA BAUMLEIN
Burnett, Frances Hodgson	RACKETTY-PACKETTY HOUSE
Caudill, Rebecca	THE BEST-LOVED DOLL
Clapp, Patricia	KING OF THE DOLLHOUSE
Godden, Rumer	THE DOLL'S HOUSE
Godden, Rumer	THE FAIRY DOLL
Godden, Rumer	MISS HAPPINESS AND MISS FLOWER
Goffstein, M. B.	GOLDIE THE DOLLMAKER
Greenwald, Sheila	THE SECRET IN MIRANDA'S CLOSET
Greenwald, Sheila	THE SECRET MUSEUM
Mann, Peggy	THE LOST DOLL
O'Connell, Jean S.	THE DOLLHOUSE CAPER

Novels About Dolls - Some Longer Ones

Ames, Mildred	IS THERE LIFE ON A PLASTIC PLANET
Arthur, Ruth M.	A CANDLE IN HER ROOM
Bailey, Carolyn Sherwin	MISS HICKORY
Lathrop, Dorothy P.	HITTY: HER FIRST HUNDRED YEARS
Sleator, William	AMONG THE DOLLS
Syfret, Anne and Edward	BELLA

DRAMA

Our largest audiences came for drama presentations by local amateur theatrical groups, films and puppet shows. Many local drama groups are just looking for a place to present their play or musical revue. Contact your local schools, drama groups, girl scout/boy scout troops, etc. for possible "free shows." The group may even be willing to put together a show on a theme of your choice. This type of program is a good bet for a final Summer Reading Club Party. In keeping with an intergenerational theme, check with the local senior center to find out if there is a senior drama group!

FOOD

Food programs were another good draw. Programs about food also lend themselves well to an old-fashioned, intergenerational theme. Our libraries prepared many old-time snacks in conjunction with the Summer Reading Program.

Some General Tips on Programs Involving Food

* Be sure to check with your local Health Department to see if it's OK to serve food in the library. Local regulations vary and you'll want to protect yourself - in case someone gets sick from eating "Ye Good Olde Library Homemade Ice Cream." Our Health Department (Environmental Health Services Division) provided us with pamphlets regarding preparation and serving of food to groups.
* Check out some of the MANY available titles about preparing food in traditional ways. The absolute plethora of program possibilities will astound you! Also check the section on kitchen antiques.
* Some stories about food for kids: Apples - Nonny Hogrogian; The Bun, a Tale from Russia - Marcia Joan Brown; Chicken Soup With Rice - Maurice Sendak; Clabber Biscuits - Ida Chittum; Gingerbread Boy - Paul Galdone; Gingerbread Rabbit - Randall Jarrell; Green Eggs & Ham - Dr. Seuss; Journey Cake, Ho! - Ruth Sawyer; Little Bear Learns to Read the Cookbook - Janice Brustlein; Little Bear's Pancake Party - Janice Brustlein; Little Bear's Sunday Breakfast - Janice Brustlein; Old Mother Hubbard and Her Dog - Mother Goose/Paul Galdone; Pancakes for Breakfast - Tomie de Paola; Potato Pancakes All Around (a Hanukkah Tale) - Marilyn Hirsh; Really Eager and the Glorious Watermelon Contest - Richard E. Cheney; Stone Soup - Marcia Brown; Yummers - James Marshall.
* And for adults...Among Friends - M.F.K.Fisher; Chicken Every Sunday; Rosemary Taylor; Delights and Prejudices - James Beard...as well as the introductions to may cookbooks. One could do a whole program just using cookbook intros!
* de Paola's Pancakes for Breakfast has excellent drawings of an old-time kitchen. These drawings plus old, old women's magazines (McCall's, etc.) are nice to have around at an old time food demonstration.

"Hey Diddle Diddle, the cat and the fiddle
The cow jumped over the moon.
The Little Dog laughed to see such sport
And the dish ran away with the spoon."

* Some food freebees: check the Encyclopedia of Associations for addresses of organizations involved in the food industry. We were able to obtain brochures on chocolate, chewing gum, popcorn, hot dogs, cheese and the like! Good background materials for program planning and some groups will even send enough copies to use as handouts at library programs!

BUTTER MAKING

"Come butter come
Come butter come
Peter stands at the gate
Waiting for a butter cake
Come butter come."
-Traditional churning rhyme
(It's said to make the butter come faster, probably because it takes your mind off how long it's taking.)

Description: Several System libraries did butter making programs. We used traditional methods for making butter. If you can locate an authentic butter churn, it will lend a nice touch to the program. A simple glass jar or coffee can will produce the same smooth results. One library did the butter making program in conjunction with a bread making program. It *is* nice to have bread or crackers available to make tasting the butter more pleasant. Introduce your program by talking about cows, buttermaking, etc. Show pictures of (or real) butter churns, molds... Tomie de Paola's Pancakes for Breakfast has pictures of butter making with a churn. Stories and poems about cows and farms are a nice addition. You might all sit in a circle and sing farm songs (Old MacDonald, etc.); each time a song ends, pass the butter jar to the next person for a turn at shaking! Once the butter is firm (it will be pretty mushy and lumpy/it takes about 30 minutes), dump out the curds and rinse them to get rid of excess liquid. You might want to season the butter with a pinch or two of salt. Spread on crackers or bread and serve! If you're expecting a crowd, make an orderly plan for serving the churned treat so everyone will get a taste. (Los Altos Public Library, Milpitas Public Libraries & Santa Clara City Library.)

Age Range: This is a good program for a mixed age group.

Size of Group: Can vary according to the size of your space and number of helpers.

Cost: Moderate:

Supplies: Glass jar(s) or coffee can(s). Whipping/heavy cream. Salt. Table knives for spreading. Crackers or bread. Access to a sink is nice.

Set-up: Plan for serving space. Let cream set for several hours to bring it to room temperature (this will help the butter come faster).

Volunteers: Volunteers can be a great help with serving. They can also salt and prepare the butter while you tell stories.

Resources: Call your local dairy to see if they can provide anything, such as program handouts. Steven Caney's Kid's America (Workman, 1978) pp. 42-44. To Be a Pioneer by J. Burns, p. 71.

ICE CREAM

Description: Ice cream recipes, provided by the Santa Clara County Girl Scout Council, made a big hit as a program idea. Many of our libraries used homemade ice cream for a treat at Summer Reading Club parties. The recipe printed here makes one gallon (enough for 18 GENEROUS servings). You will probably want to give dixie cup portions - not extravagant but enough to wet your whistle!

Ice Cream à la Santa Clara County Girl Scouts

1 quart half and half 3/4 quart homogenized milk
1 can sweetened condensed milk
2 packages (small) INSTANT pudding mix

1. Combine ingredients in ice cream can & stir thoroughly. Quality of product depends on complete mixing.
2. Place dasher in can, cover with lid & lock can in place with crank assembly.
3. Pack freezer 1/3 full with ice & then add salt evenly over ice in thin layer, then add ice, then salt, etc. until tub is filled to top of can (approximate proportions are 1 measure of salt for every 3-6 measures of ice). As level of ice drops, add more ice and salt to keep tub filled.
4. Start cranking slowly until a pull is felt, then crank faster, continuing until handle becomes difficult to turn.
5. Remove can from tub & wipe lid clean before removing from can. Carefully remove dasher and scrape ice cream back in can. Cover can with waxed paper and replace lid.
6. Carefully pour off brine water in tub under remaining ice into a container which can be disposed of. Do not pour it on the ground as it kills the vegetation and affects the soil.
7. Replace ice cream can in tub and layer ice and salt around once again. Cover tub with newspapers or blanket, etc. to keep as cold as possible. Allow ice cream to harden approximately one hour, if possible. (The kids may not let you!)
8. Eat it! The recipe can be made with different pudding flavors (French vanilla is good) & marshmallows, nuts, etc. could be added after the dasher is removed. Don't put marshmallows in before freezing as they will harden into teeth-splitting rocks!

Mock Frozen Yogurt à la Girl Scouts

3 cups jam (strawberry, etc.) 4 cups buttermilk

Freeze as in recipe above. Makes about 1 quart. Good with toppings.

* Estimate how many people you expect at the program and make most of the ice cream ahead of time!

* A cheap, easy freezer for ice cream making: Two coffee cans of two different sizes. Put ingredients in the smaller can. Put smaller can into larger can. Put a bit of salt and ice around between the cans. Put lid

on and tape shut (tape it real well); roll can back and forth on floor until ice cream is ready.

Age Range: All ages.

Size of Group: Can vary according to space and help.

Cost: Fairly expensive. Get Friends to donate money!

Supplies: Large spoon, knife, can opener, wax paper, rock salt, crushed ice. Ice cream freezer (hand-crank is fun!). Ingredients for ice cream.

Set-up: This is a great outdoor program

Volunteers: Very helpful with this program. Preparation, serving, clean-up!

Resources: Display on homemade ice cream and the history of ice cream. Patrons will appreciate a handout of the recipe used in this program.

POPCORN & CRACKER JACK

Whether you simply make popcorn to eat/string or go all out and make Honey Cracker Jacks, the children will love it! Popcorn is an old-fashioned treat. It's a snack that most people enjoy; it's inexpensive and easy to make (even for large groups). The perfect intergenerational snack! Our popcorn programs ranged from the small Bookworm's Group at the Morgan Hill Public Library making popcorn together to a well-attended "Honey Cracker Jacks" program at the Campbell Public Library. If you're concerned about a mess, we'd recommend restricting popcorn programs to small groups - unless you've got it super organized!

Honey Cracker Jacks Program

Description: Use recipe reproduced here. This handout was most successful when used in conjunction with a program. Try recipe ahead of time. When it's in the oven, watch carefully to keep it from burning. Make enough Honey Cracker Jacks for your estimated audience ahead of time. For program: demonstrate how it's done, tell about the history of Cracker Jack and serve samples. The Campbell Public Library let children come up a row at a time (in line) to file past the serving table for samples. It was messy, so conduct the program in an area where a mess won't matter. This program takes a lot of preparation.

Age Range: All ages.

Size of Group: Can vary. For a large group, be sure you're well organized.

Cost: Moderate.

Supplies: See recipe.

Set-up: Campbell Public Library set up chairs in rows in a multi-purpose room. A long table in front was used both for demonstrations and serving. Campbell prepared the recipe in stages to demonstrate preparation step-by-step.

Volunteers: Volunteers helped with serving, preparation and clean-up.

Resources: See Popcorn Program Tips.

(Illustration used with permission of the American Popcorn Company, Sioux City, Iowa.)

HONEY "CRACKER JACKS"

Most of the world's popcorn is grown in the Midwestern United States. People say it sometimes gets so hot there in the summer that the popcorn pops right off the stalks! Whether you believe that or not, you can make Cracker Jacks in your own kitchen from popcorn and several other ingredients.

½ Cup (6 T.) honey
¼ Cup butter or margarine
6 Cups popped corn
1 Cup shelled peanuts

Heat honey and shortening in a saucepan until blended. Cool. Pour over popcorn which has been mixed with peanuts, stirring as you pour. When well coated, spread on a pan in a single layer. Bake at 350 degrees 5-10 minutes or until crisp, stirring several times. Watch it carefully! Package in bags and twist tie shut. If you want the "real thing" add a small toy to the bag!

(From: The Taming of the C.A.N.D.Y. Monster by Vicki Lansky, Meadowbrook Press, 1978. Used with permission.)

Popcorn Program Tips

* Morgan Hill Public Library suggests playing popcorn games such as: popcorn relay and popcorn throwing (see who can throw the farthest; throwing back and forth between partners, etc.).
* Popcorn FREEBEES: Popcorn Pamphlet - FREE from: American Popcorn Company, Box 178, Sioux City, Iowa 51102 (712) 239-1232. Includes history and recipes.

  FREE Popcorn Fact Sheets, Popcorn Recipes and Popping Instructions from: The Popcorn Institute, 111 E. Wacker, Chicago, Illinois 60601.

  "The First Hundred Years of Cracker Jack" is a five-page xeroxed history, FREE from: Borden, Inc., 180 E. Broad St., Columbus, Ohio 43215, ATTN: Consumer Communications.

* If you can find an old-fashioned corn popper, it will add interest to your program. Better still, is there a fireplace in your library? Build a fire and try the long-handled, fireplace style popper. In this case, it's best if the librarian or staff person in charge of the program does the popping.
* Popcorn stories: "Princess Rosetta & the Popcorn Man" from Pot of Gold by Mary E. Wilkins, ill. by Trina Schart Hyman, Lothrop, 1971. Pop Corn and Ma Goodness by Edna Preston, ill. by Robert A. Parker, Viking, 1969. Huckabuck Family and How They Raised Popcorn in Nebraska by Carl Sandburg - in The Sandburg Treasury, ill. by Paul Bacon, Harcourt, 1970. "Happy Winter Days" by Laura Ingalls Wilder, in By the Shores of Silver Lake, ill. by Garth Williams, Harper, 1953. (These suggestions from: Handbook for Storytellers by Caroline Feller Bauer, A.L.A., 1977.) Popcorn Dragon by Jane Thayer, Morrow, 1953.
* Popcorn cookbooks: The Popcorn Book by Tomie de Paola; 100 Pounds of Popcorn by Hazel Krantz; Popcorn Cookery by Larry Kusche; Popcorn by Millicent E. Selsam; Cornzapoppin'! Popcorn Recipes & Party Ideas for All Occasions by Barbara Williams; What Makes Popcorn Pop? by Dave Woodside.

SOURDOUGH BREAD

Description: "Here's the sourdough recipe that I use. I make three batches (some double recipes). You will need to start several days in advance making the sourdough starter, since each batch takes a quart of starter. The starter is kept in the refrigerator, except when it's fermenting. Supposedly it can be frozen, but I've never tried. If you want to try the program, you can try to catch your own wild yeast (the process is described in most sourdough books-available at your local public library!) or buy one of the packets that are found at some kitchen stores.

Basic Starter: Put at least 1 cup of starter in a large mixing bown (not metal), large enough to allow the batter to ferment and rise. Add 2 cups lukewarm water and about 2½ cups flour. Mix thoroughly. It will be thick & lumpy but will thin down during fermentation. Cover the bowl and set in a warm place overnight.

Bread: When you're ready to make the bread, remove at least one cup of starter, put it in another container and place in the refrigerator for the next time you make bread. The container shouldn't be a glass jar because fermentation will continue and can build up enough pressure to break the jar - or metal which imparts a funny taste. Plastics and ceramics are great. Add ½ c. sugar; mix thoroughly. Scald 2 c. milk and melt ½ lb. margerine or butter; allow to cool to lukewarm. Add. Mix together 2 t. salt, 2 T. sugar, 1 t. baking soda pressing out any lumps. Mix in. To this dough, add 6 c. or more of flour - sifting it into the dough slowly, and mixing until too thick to mix with a spoon. Turn out onto a floured board and begin to knead, working in the flour until the dough is light and satiny to the touch. Do not knead too long or the sponge will become tough. Fold over and seal into a smooth ball and put into a greased, slightly heated bowl. Grease the top of the dough and cover the bowl with a damp cloth. Let rise (1½-2 hours); shape into loaves, let rise again (1 hour). Bake at 450° for 10 minutes and then at 350° for 40 minutes. Butter tops. Bake rolls at the same temperatures for 25-30 minutes. We made pieces smaller than rolls for the kids and baked these at 350° for 15-20 minutes. I found it useful to have the recipe and instructions photocopied. Our programs were aimed at children, but we had mothers who were interested in the recipe as well." --Lisa Hughes/ Santa Clara County Library.

Age Range: Can vary.
Size of Group: Depends on your space (and the size of your oven!).
Cost: Moderate to expensive.
Supplies: See recipe. Napkins. Butter and knives.
Set-up: Table for serving bread.
Volunteers: To help with serving and baking.
Resources: Tomie de Paola's Watch Out for Chicken Feet in Your Soup contains a recipe for making "bread dolls" and illustrations showing baking. The Bakers by Jan Adkins tells about the history of bread and baking and how-to-do-it.

"Jack, Jack the bread's a-burning
All to a cinder.
If you don't come and fetch it out,
We'll throw it out the winder."
--Mother Goose

OLD-TIME TAFFY PULL

Description: "Use recipe from Steven Caney's Kid's America (Workman, 1978) pp. 173-4. It takes about one hour for a single recipe to get it to the right temperature, and then cool enough to be handled. If you're afraid of a mess, give each child a hunk to stretch him/herself over a table. With more adult (volunteer!) supervision or a less susceptible floor, it's fun to pull taffy in pairs. One recipe is enough for 6-8 participants." --Lisa Hughes/Santa Clara County Library.

Age Range: Better for school age kids.
Size of Group: Depends on size of room and number of helpers.
Cost: Moderate.
Supplies: Ingredients for taffy.
Set-up: Set-up in room where a mess won't matter. A place for clean-up!
Volunteers: Very helpful.

"Taffy was a Welshman, Taffy was a thief;
Taffy came to my house and stole a piece of beef;
I went to Taffy's house, Taffy wasn't home;
Taffy went to my house and stole a marrow-bone.

I went to Taffy's house, Taffy wasn't in;
Taffy came to my house and stole a silver pin;
I went to Taffy's house, Taffy was in bed;
I took up the marrow-bone and flung it at his head."
--Mother Goose

GAMES

FAVORITE GAMES - NOW & THEN - A PROGRAM

Many games enjoyed by children of today have been around for generations. Programs at which old fashioned games were demonstrated and played were among our most popular and successful summer activities. Whether a program involved one game or many, participants were enthusiastic and "a good time was had by all." If you have enough staff/volunteers, a program with five or six games played simultaneously works very well. Several game "stations" can be set up (with a staff member or volunteer at each); participants move from station to station trying each game. Game programs are a natural for intergenerational interaction! The following plan is based on a program produced by the Sunnyvale Public Library.

Description: "A local toy-maker demonstrated toys and games he had made of wood or had as a child. Kids loved playing with marbles, jacks, hula hoops, spinners, etc. The simple games still appeal! The program attracted older kids. We had another program for preschoolers at the same time."

Program order

A. Librarian book talk on books involving games:

The Swing in the Summerhouse by Jane Langton, Harper & Row, 1967.
A fantasy-adventure-mystery for grades 4-6.

The Diamond in the Window by Jane Langton, Harper & Row, 1962.
Mystery about a giant jack-in-the-box for grades 4-6.

Take It or Leave It by Osmond Molarsky, Henry Z. Walck, Inc., 1971.
A story about toys. Chester trades his toys for other toys. For grades 3-4.

Bored Notning to Do by Peter Spier, Doubleday, 1978.
Boys are bored during the summer, grades 1-2.

Oh! Were They Ever Happy by Peter Spier, Doubleday, 1978.
Family repaints house in many colors, grades 1-2.

B. Librarian presentation about games:

Marbles: Brief history. Have some old marbles to show, if possible. Had marble ring and marbles available for children to try.

Resources: Bauman, Paul - Collecting Antique Marbles, Wallace Holmstead, 1970.
The Great American Marble Book, Workman, 1973.
Write to the Marble Collector's Society, c/o Stanley Black, P.O. Box 222, Trumbull, CT 06611 - it costs $10 to join!

Jacks & Knucklebones: Brief history. Have jacks and balls on hand for children to try.

Resources: Weigle, Marta - Jacks & Jack Games; Follow My Fancy, Dover, 1970.

Pogo Stick: History and demonstrate. Let children try later.
Hula Hoop: History and demonstrate. Let children try later.
Stilts: History and demonstrate. Let children try later.
Jack Straws/Pick-Up-Sticks: History and demonstrate. Let children try later.

C. Presentation by toy-maker: Demonstration of handmade old-time toys and puzzles. Toymaker also helped children trace patterns so they could make the toys at home.

Age Range: Best for school age children.
Size of Group: Depends on your facility and number of helpers (essential in this program to avoid chaos!).
Cost: Negligible - if you can find games/toys to borrow.
Supplies: Depends on the games you choose to play.
Set-up: Clear a large open area with a smooth floor. Set up stations for games to be played.
Volunteers: Essential if you have a small staff.
Resources:

* General books on games - for background:

Daiken, Leslie Children's Games Throughout the Year (Batsford, 1949)
Ferretti, Fred The Great American Book of Sidewalk, Stoop, Dirt, Curb, & Alley Games (Workman, 1975)
Gallagher, Rachel Games in the Street (Four Winds/Scholastic, 1976)
Grunfeld, Frederic V., Ed. Games of the World (Ballantine 1975/1977 - out of print)
McLenighan, Valjean International Games (Raintree, 1978)
Pallas, Norvin Calculator Puzzles, Tricks and Games (Sterling, 1976)
Rockwell, Anne Games (And How to Play Them) (Crowell, 1973)
Tremain, Ruthven Teapot, Switcheroo & Other Silly Word Games (Greenwillow/William A. Morrow, 1979)
Vinton, Iris The Folkways Omnibus of Children's Games (Stackpole, 1970)
Wood, Clement & Goddard, Gloria The Complete Book of Games (Halcyon House, 1940)

* Game Freebees:

FREE brochures on racketball, muscle-building, tetherball, etc. from: AMF Voit, Inc., P.O. Box 958, Santa Ana, CA 92702.
FREE leaflet on skateboard safety (#93) and roller skating safety (#84) from: U.S. Consumer Safety Commission, Washington, D.C. 20207.
FREE fact sheets on roller skating from: Roller Skating Rink Operator's Association of America, P.O. Box 81846, 7700 A St., Lincoln, Nebraska 68501.
FREE information on officiating any sport that women play from: National Association for Girls & Women in Sport, 1201 16th Street, N.W., Washington, D.C. 20036.

OTHER GAMES USED SUCCESSFULLY IN THE NOW & THEN PROGRAM

If you can't find a pogo stick or a pair of stilts, try some of the other games used during the Summer of 1980 in S.B.C.L.S. libraries:

Jump Rope

Marian Eldridge at the Mountain View Public Library did a program entirely on jump rope. Marian suggests telling the story "Elsie Piddock Jumps in Her Sleep" (in Eleanor Farjeon's Book Penguin, 1960 or in A Storyteller's Choice ed. by Eileen Colwell, Walck, 1964). Marian let children skip rope to rhymes as she read them and then to some of their favorites.

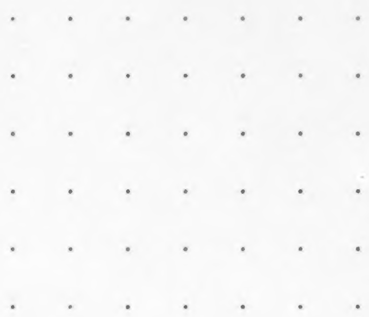
Some helpful books on jump rope:

- Abrahams, Roger D. Jump Rope Rhymes - A Dictionary (University of Texas Press, 1969)
- Butler, Francelia The Skip Rope Book (Dial, 1963)
- Skolnik, Peter L. Jump Rope! (Workman, 1974)

Games on Paper

Marian Eldridge prepared several simple games to be played on paper. These games were most popular with school-age children. The Mountain View Public Library set up "stations" (tables) throughout their children's section for children to try various games, crafts, writing and/or puppets. Activities were available every day all summer. This idea worked especially well for times the children's area was staffed by adult librarians.

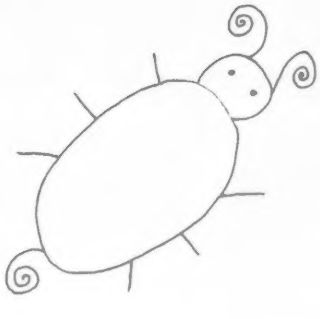
Dot-Dash



A square with 49 dots in it, seven in each row, is the field for this favorite game. The object is to complete as many squares as possible by connecting the dots with lines. The players take turns, each one connecting two adjoining dots at a time. If a player is able to make the fourth line to complete a square, that square is his and he gets another turn. Each time he completes a square he identifies it as his by putting his initial in the middle. When all squares have been completed, each player counts up his score; the one with the larger number of squares wins.

The important strategy in this game is to try to connect the dots in such a way that your opponent won't be able to add the fourth line to complete a square.

Cootie



Mark a cube of sugar with one of the following letters on each of the six sides: B, H, L, E, A and T. The letters stand for the body, head, legs, eyes, antenna, and tail of the cootie. Each player needs a piece of paper and a pencil. The first player shakes the marked cube in a cup or in his/her hand and rolls it on the table. If the cube lands with the B side up, the player can draw a body for his cootie and gets another turn. No player can begin forming his cootie until he first throws a B. If he rolls an H or a T on the next throw he can add the head or tail of the cootie. But he can't add an eye or an antenna until he has rolled an H. Each time a player rolls a letter than can be added to his cootie, he gets another turn. If the letter cannot be used, the other player takes his turn. The player who completes his cootie first wins.

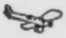
BATTLESHIP

If you use battleship for a program, have extra graph paper on hand. We distributed copies of battleship printed on one side in English and in Spanish on the other. A bibliography of fiction about World War II was also available.

	1	2	3	4	5	6	7	8	9	10
A								D		
B		B						D		
C			B							
D				B						
E					B					
F								D		
G							D			
H		C	C	C						
I										
J										

SAMPLE

BATTLESHIP



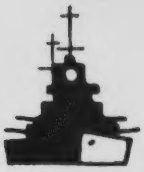
You're the Admiral of the fleet in this exciting game, and you'll have to develop some careful strategy to protect your ships from enemy fire. Each player first makes two ocean charts similar to the sample. Each chart contains 100 squares. The squares are numbered one through ten across the top and A through J along the side.

Each player has a fleet of one battleship, one cruiser and two destroyers, which he secretly places on one of his charts by writing the letters B, C, and D in the squares as shown in the sample. It is important not to let your opponent see the location of your fleet. The battleship occupies four squares, the cruiser three, and each of the destoyers two. The ships can be placed anywhere on the chart, but the squares filled must be in consecutive order, as shown in the sample.

When both players have placed their fleets, the battle is on. One player fires the first shot by calling out a particular square where his shot is fired. Thus, if he calls out D-7, he has fired a shot in the seventh square of the fourth row in the enemy's ocean. After the shot, his opponent must tell if a hit has been made and what kind of ship was hit. If D-7 hit part of a cruiser, for example, the player firing the shot knows that the rest of the cruiser must be located adjoining D-7, and he will fire his next shot around D-7 in order to locate and sink the rest of the ship. The players alternate shots until each part of all the ships of one fleet have been sunk. In keeping a record of his shots, each player uses his second chart. He marks an X in a square where he has made a shot without hitting a target and puts a B,C, or D in squares where he has hit part of a particular ship. In this way he knows where he has already fired shots and what kind of ship he is sinking.

	1	2	3	4	5	6	7	8	9	10
A										
B										
C										
D										
E										
F										
G										
H										
I										
J										

	1	2	3	4	5	6	7	8	9	10
A										
B										
C										
D										
E										
F										
G										
H										
I										
J										



★ BUQUE de GUERRA ★

	1	2	3	4	5	6	7	8	9	10
A								D		
B		B						D		
C			B							
D				B						
E					B					
F								D		
G							D			
H		C	C	C						
I										
J										

EJEMPLO ↗

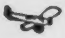
Tu eres el almirante supremo en este juego y tendras que desarollar estrategia para proteger tus buques del enemigo.

Cada participante hace un diagrama como el que se muestra. Cada diagrama tiene 100 cuadros. Hay cuadros numerados de 1-10 por arriba y de a-j por el lado.

Cada uno de los participantes tiene su propio armada de 1 buque de guerra, 2 destróyers, y 1 crucero que el jugador pone en su diagrama escondidamente escribiendo la letra B(buque de guerra), D(destroyer), y C(crucero) como en el ejemplo. Es importante que tu oponente no vea como esta localizado tu armada. El buque de guerra ocupa cuatro cuadros, el crucero tres cuadros, y cada destróyer ocupa dos cuadros. Los buques se pueden localizar donde quiera solo que los cuadros sean ocupados consecutivos como mostrado en el ejemplo.

Cuando cada participante ha puesto su armada, empieza la batalla. El primer jugador hace el primer disparo llamando el colocacion del cuadro a donde ha tirado. Si llama d-7, ha tirado al septimo cuadro del cuarto fila en el mar de el enemigo. Después de decir a donde tiro, el oponente tiene que decir si a caso le pego el disparo a su armada y tambien hay que decir que tipo de buque fue dañado. De ésta manera se calcula que alredor hay otros cuadros que contienen el buque para poder hundirlo.

Los jugadores alternan disparando hasta que cada parte de todos los buques han sido hundidos. Para recordar a donde han tirado, cada participante debe de mantener una segunda diagrama y marcar los cuadros a que ha desparado y fallado tirar al buque. También se debe marcar a donde halla alcanzado a pegar algun de los buques.



	1	2	3	4	5	6	7	8	9	10
A										
B										
C										
D										
E										
F										
G										
H										
I										
J										

	1	2	3	4	5	6	7	8	9	10
A										
B										
C										
D										
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F										
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I										
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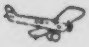


BOOKS ABOUT WORLD WAR II

TEENAGERS IN WAR

Benchley	BRIGHT CANDLES
Bonham	BURMA RIFLES
Bonham	GHOST FRONT
Burton	IN SPITE OF ALL TERROR
Dank	GAME'S END
Fenner	DANGER IS THE PASSWORD
Forman	CEREMONY OF INNOCENCE
Forman	HORSES OF ANGER
Rydberg	THE SHADOW ARMY
Suhl	UNCLE MISHA'S PARTISANS
Tunis	SILENCE OVER DUNKERQUE
White	UP PERISCOPE
White	FLIGHT DECK
White	SURVIVOR
White	SILENT SHIP, SILENT SEA

* * *

CHILDREN IN WAR

Bishop	PANCAKES-PARIS
Carlson	TWENTY AND TEN
Haugaard	THE LITTLE FISHES
Kay	IN FACE OF DANGER
McSwigan	SNOW TREASURE
Richter	I WAS THERE
Shemin	THE EMPTY MOAT
Stiles	DARKNESS OVER THE LAND
Taylor	THE CHILDREN'S WAR
Terlouw	WINTER IN WARTIME
Van Stockum	THE BORROWED HOUSE
Van Stockum	THE WINGED WATCHMAN
Wuorio	CODE: POLONAISE
Wuorio	TO FIGHT IN SILENCE

* * *

TRYING TO SURVIVE

Anderson	SEARCHING FOR SHONA
Bawden	CARRIE'S WAR
Benary-Isbert	THE ARK
Cooper	DAWN OF FEAR
Degens	TRANSPORT 7-41-R
Ecke	FLIGHT TOWARD HOME
Fife	NORTH OF DANGER
Frank	DIARY OF A YOUNG GIRL
Hamori	DANGEROUS JOURNEY
Hannan	A BOY IN THAT SITUATION
Hautzig	THE ENDLESS STEPPE
Holm	NORTH TO FREEDOM
Kerr	WHEN HITLER STOLE PINK RABBIT
Koehn	MISCHLING, SECOND DEGREE
Levitin	JOURNEY TO AMERICA
McKown	PATRIOT OF THE UNDERGROUND
Nostlinger	FLY AWAY HOME
Orgel	THE DEVIL IN VIENNA
Reiss	THE UPSTAIRS ROOM
Sachs	A POCKET FULL OF SEEDS
Serraillier	THE SILVER SWORD
Shemin	THE LITTLE RIDERS
Streatfield	WHEN THE SIRENS WAILED
Wahle	ORDEAL BY FIRE
Walsh	FIREWEED
Wojciechowska	TILL THE BREAK OF DAY
Zei	PETROS' WAR

* * * * *

FAMILIES IN THE U.S.A.

Brookins	RICO'S CAT
Burch	HUT SCHOOL AND THE WARTIME HOME-FRONT HEROES
Blume	STARRING SALLY J. FRIEDMAN AS HERSELF
Green	WILD VIOLETS
Greene	SUMMER OF MY GERMAN SOLDIER
Hickman	THE STONES
Levoy	ALAN AND NAOMI
Uchida	JOURNEY TO TOPAZ

25 Famous Folk & Fairy Tales

Find and circle the names of 25 famous folk and fairy tales. After you have found the names, ask the librarian to help you find them in the library.

R	U	M	P	E	L	S	T	I	L	T	S	K	I	N	H
T	C	S	B	F	A	K	A	S	R	H	L	E	G	J	A
I	M	T	M	I	E	B	R	T	S	A	E	F	F	O	L
K	B	R	E	R	R	A	B	B	I	T	E	A	F	H	F
K	L	E	R	E	T	B	S	E	I	K	P	T	U	N	C
I	A	G	R	B	C	A	B	S	P	E	I	C	R	H	H
T	H	A	T	I	R	Y	N	A	T	R	N	A	G	E	I
I	R	N	H	R	E	A	S	O	R	H	G	T	S	N	C
K	G	O	P	D	N	G	K	P	H	A	B	R	T	R	K
K	I	N	G	A	L	A	D	D	I	N	E	E	A	Y	T
I	M	A	C	N	L	T	S	O	E	S	A	M	O	D	F
T	H	U	M	B	E	L	I	N	A	E	U	L	G	P	S
E	W	M	O	M	O	T	A	R	O	L	T	T	Y	E	T
M	R	M	A	Q	B	S	D	R	P	A	Y	U	L	C	O
B	P	E	H	E	N	N	Y	P	E	N	N	Y	L	O	O
O	S	O	T	D	F	O	H	J	I	D	V	L	I	S	B
M	G	U	N	N	I	W	O	L	F	G	R	T	B	B	N
V	O	N	T	I	L	W	N	O	K	R	E	S	E	I	I
S	T	E	V	E	L	H	W	I	E	E	P	A	E	L	S
F	R	O	G	P	R	I	N	C	E	T	L	U	R	L	S
T	O	M	T	I	T	T	O	T	G	E	C	H	H	E	U
P	L	C	I	N	D	E	R	E	L	L	A	R	T	Y	P

(Fairy tale and folk tale game - Sonoma County Library, used with permission.)

Davi Evans of the Morgan Hill Public Library used this game with her small bookworms group. The kids searched for the books on the library shelves and then made a display of what they found.

ANSWERS

1.	Rumpelstiltskin	German
2.	Tikki Tikki Tembo	Chinese
3.	Brer Rabbit	United States
4.	Strega Nona	Italian
5.	Gunniwolf	Universal
6.	Cinderella	French
7.	Frog Prince	United States
8.	John Henry	United States
9.	Pecos Bill	United States
10.	Three Billy Goats Gruff	Norwegian
11.	Sleeping Beauty	French
12.	Snow White	German
13.	Alladin	Arabic
14.	Anansi	African
15.	Thumbelina	Danish
16.	Hansel and Gretel	German
17.	Tom Tit Tot	English
18.	Henny Penny	English
19.	Baba Yaga	Russian
20.	Fire Bird	Russian
21.	Momotaro	Japanese
22.	Puss in Boots	French
23.	Fat Cat	Danish
24.	Half-Chick	Spanish
25.	Ote	Puerto Rican

12 Famous Folk & Fairy Tales

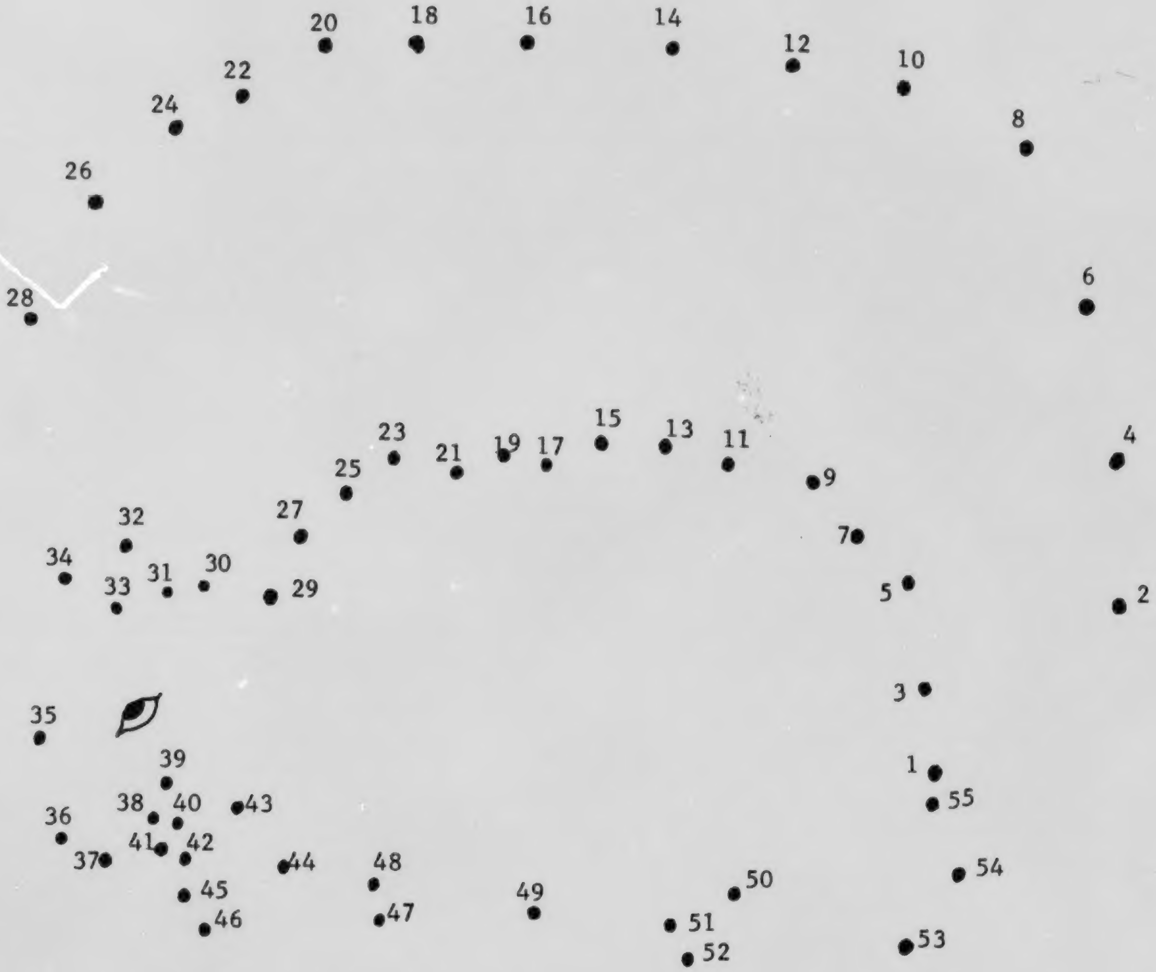
B	E	L	L	A	D	U	R	M	I	E	N	T	E	N	H
L	C	S	X	L	A	K	A	A	R	H	L	E	G	J	A
A	M	T	M	I	E	B	R	L	S	A	E	F	F	O	L
N	B	R	E	B	R	A	B	I	I	T	E	A	F	H	F
C	L	E	R	A	T	B	S	N	I	K	P	T	U	L	C
A	A	G	R	B	C	M	O	C	T	E	Z	U	M	A	H
N	H	A	T	A	R	Y	N	H	T	R	N	A	G	X	I
I	R	N	H	R	E	A	S	E	R	H	G	T	S	L	C
E	G	O	P	D	N	G	K	P	H	A	B	R	T	L	K
V	I	N	U	I	L	A	D	D	I	N	E	E	A	O	T
E	M	A	L	N	N	T	S	O	E	S	A	M	O	R	F
S	H	U	G	B	E	O	I	N	A	E	U	L	G	O	S
X	W	M	A	M	O	T	C	R	O	L	T	T	Y	N	T
X	R	M	R	Q	B	S	E	H	P	S	I	N	B	A	D
B	P	E	C	E	N	N	N	P	O	N	N	Y	L	X	O
O	S	O	I	D	F	O	I	J	I	D	V	L	I	S	B
M	G	U	T	N	I	W	C	L	F	G	R	T	B	B	N
V	O	N	O	I	L	W	I	O	K	R	E	S	E	I	I
S	T	E	V	E	I	H	E	I	E	E	P	A	E	L	S
M	I	L	Y	U	N	A	N	O	C	H	E	S	R	L	S
T	O	M	T	I	T	T	T	T	G	E	C	H	H	E	U
P	X	Q	U	E	T	Z	A	L	C	O	A	T	L	Y	P

Busque los nombres de cuentos de hadas y de leyendas. Marcalos con un circulo alredor de el nombre completo.
Despues que halla encontrado los nombres (hay 12), pidele ayuda a la bibliotecaria para encontrarlos en la biblioteca.

1. Ali Baba
2. Bella Durmiente
3. Blancanieves
4. Cenicienta
5. La Llorona
6. Malinche
7. Mil y una noche
8. Moctezuma
9. Pinocho
10. Pulgarcito
11. Quetzalcoatl
12. Sinbad

Dot-to-Dot

Feedback from librarians who used games and handouts simply as "on the circulation desk pick-ups" indicated that the simpler games were most successful. Games such as dot-to-dot and quick games to do in a minute with little thinking involved worked best in these libraries. The following dot-to-dot games were the overall popularity winners of all the handouts we produced.

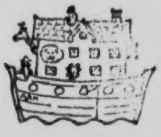


CONNECT THE DOTS - THEN TRY COLORING YOUR PICTURE!
or
CONECTA LAS PUNTAS - AHORA, PINTE SU DIBUJO!

** FANTASY FOR YOUNGER READERS **

Talking toys and animals, tiny people, strange lands....

Bond, Michael	A BEAR CALLED PADDINGTON
Cleary, Beverley	RUNAWAY RALPH
Erickson, Russell	A TOAD FOR TUESDAY
Gannett, Ruth S.	MY FATHER'S DRAGON
Godden, Rumer	THE MOUSEWIFE
Lawson, Robert	RABBIT HILL
Milne, A. A.	WINNIE THE POOH
Selden, George	THE CRICKET IN TIMES SQUARE
Titus, Eve	BASIL AND THE PYGMY CATS
White, E. B.	CHARLOTTE'S WEB
Williams, Margery	THE VELVETEEN RABBIT



More curious happenings....

Eager, Edward	HALF MAGIC
Estes, Eleanor	THE WITCH FAMILY
Grahame, Kenneth	THE RELUCTANT DRAGON
Hamilton, Virginia	TIME-AGO TALES OF JAHDU
Holman, Felice	CRICKET WINTER
Jones, Elizabeth O.	TWIG
Kumin, Maxine	THE WIZARD'S TEARS
Sendak, Maurice	HIGGLETY PIGGLETY POP! OR THERE MUST BE MORE TO LIFE
Thurber, James	THIRTEEN CLOCKS

Ask the librarian to help you find these books in the library. Some of them are in paperback.

(Bibliography by Roberta Souza/San Jose Public Library)

** FANTASIA **

Animales que hablan, enanos, lugares lejanos y estranos....

Carruth, Jane	SOY UNA JIRAFA
Dicke, Otto	HOKIE & POKIE EN EL SACO HABLADOR
Fatio, Luisa	LEON FELIZ Y EL OSO
Ferro, Beatriz	CHIQUITAZOS, CHIQUITITOS, PEQUENITOS, GRANDULOTES
Ginesta, Montse	BURBUJITA
Hoff, Syd	DANIELITO Y EL DINOSAURO
Juanito	JUANITO Y EL FRIJOL MAGICO
Miller, Edna	MOUSEKIN DE VIAJE

Tison, Annette	GRAN COSECHA DE LOS BARBAPAPAS
Williams, Barbara	DOLOR DE MUELAS DE ALBERTO

Pidele ayuda a la bibliotecaria para encontrar estos libros en su biblioteca.

(Bibliography by Rita Torres/San Jose Public Library, Biblioteca Latino Americana.)

General Tips and Hints:

- Handouts meet with best success when used in conjunction with programs. For example, the paper doll handout, already discussed, received poor marks from libraries that used it as a "circulation desk pick-up" and high marks from libraries that passed it out at a program on dolls.
- One librarian gave packets of handouts to those who wanted them at the Reading Club party. "It was especially nice to have something to give to those who did not get a Summer Reading Club certificate."
- It's a good idea to design hand-outs in such a way that the date and name of your Summer Reading Program can be cut off. This way, if you have leftovers, you can store them and use them at a later date.
- If you live in a bi-lingual area, consider printing handouts in two languages.
- A games committee developed ideas for handouts. The committee consisted of both children's and adult librarians. The people "in the field" know what will move and need to be involved in the production of handouts.

Shadow Show

Darken a room and provide a white wall (or screen) and slide projector for light. Demonstrate hand shadows (remove all rings, watches and other jewelry first) and then let kids try. It's necessary to have some sort of order so everyone gets a turn.

Some helpful books on shadows:

Bursill, Henry Hand Shadows to be Thrown Against a Wall (Dover, 1967)
Bursill, Henry More Hand Shadows (Dover, 1971)
Mendoza, George Shadowplay! (Holt, Rinehart & Winston, 1974)

String Games

Roberta Souza of the San Jose Public Library used string games in a program that also included other old time games. Each person was given a piece of string. Inexpensive and fun! One librarian who did a string game program said that some seniors in the library at the time were attracted and came over to see what was going on.

Stories about string & yarn:

Calhoun, Mary The Travelling Ball of String illustrated by Janet McCaffery (William Morrow and Company, 1969)
McCloskey, Robert "Mystery Yarn" in Homer Price (Viking Press, 1943)
Shimin, Symeon A Special Birthday (McGraw Hill, 1976)
Zion, Gene No Roses for Harry illustrated by Margaret Bloy Graham (Harper & Row, 1958)

Books about string games:
Ball, W. W. Rouse Fun with String Figures (Dover, 1971)
Caney, Steven Steven Caney's Kid's America (Workman, 1978) pp.275-77
Fletcher, Helen Jill String Projects (Doubleday, 1974)
Helfman, Harry & Elizabeth Strings on Your Fingers; How to Make String Figures (William Morrow & Co., 1965)
Jayne, Caroline Furness String Figures and How to Make Them (Dover, 1962)

THE PRICE IS RIGHT FOR 1927 & WEIRD AND WACKY INVENTIONS - A PROGRAM

Description: The Price is Right for 1927: Molly Wright of the Los Altos Public Library gathered the following items: washboard, iron, toy stove, cherry stoner, Baby Ruth candy bar, wicker doll buggy, book: Peter Rabbit (Beatrix Potter), iron coffee pot. All items were numbered and displayed on a long table at the front of the room. Molly checked prices in an old Sears catalog (1927). The audience was divided into teams. The teams guessed what the price of each item would have been in 1927. The team guessing closest to the price won a prize (old-fashioned red whip licorice). Molly attached a tag to each item which had the 1927 price in large letters. When a guess was completed, she'd remove the sticker so everyone could see the "actual" price. The person who guessed the price of the Baby Ruth candy bar won the candy bar.

Weird and Wacky Inventions: Used the book Weird and Wacky Inventions by J. Murphy (Crown, 1978). Everyone gets four (paper) numbers. Everyone stands. Show pictures of inventions with four answers to what the invention might be. Assign a number to each guess. Each person holds up the number he/she thinks is correct. Those holding up the right number remain standing. Incorrect guessers must sit down. Do this until one person is left standing. He/she is the winner.

Age Range: Best for school-age children and adults.
Size of Group: Depends on size of room.
Cost: Negligible. Prizes.
Supplies: Items for the Price is Right Game. Paper with numbers for the Weird and Wacky Inventions Game. Prizes. Tags to attach to Price is Right items.
Set-up: Long table with Price is Right items. Chairs for audience.
Volunteers: Helpful especially to gather items for the Price is Right Game.
Resources: Reprint of old Sears, Montgomery Ward, etc. catalog for checking prices. There are several available in paperback.

HISTORY

Programs dealing with historical topics are another natural for intergenerational programming in libraries. Nearly all S.B.C.L.S. libraries tried something involving history during the Summer of 1980. Kids today don't often get an opportunity to learn about history from those who experienced it. It's usually a teacher or librarian telling kids about something they didn't live through. Involving seniors in historical programs provides an opportunity for them to share the richness and the story of their experiences. Everyone benefits.

General comments about a variety of programs follow. These comments and descriptions capture the flavor and richness of this sort of library program. Following general comments are plans for some specific tried-and-true programs.

** "Early Days of Cupertino" - Cupertino Public Library: "Three local pioneers brought along a trunkful of old tools, utensils, photos and other objects to share with the children.

** "Life in Old Evergreen" - San Jose Public Library: "I advertised this program as a surprise. A local resident showed pictures of her childhood. I had an opaque projector on hand - just in case she wanted to use it. The photos were small and it would have been hard to see had there been a large group. She also put some photographs in a glass case in the library where they were on display for a month. She gave a real feel for what life was like around here 50 or 60 years ago sharing anecdotes and stories. She told us that a house down the street from the library (now boarded up) was where her parents had lived when they were first married."

** "Historical Museum - Campbell" - Campbell Public Library: "Our Time Machine Book Club toured the Campbell Historical Museum, in the basement of the library, with a docent."

** "San Jose Historical Museum" - San Jose Public Library: Patrons signed up for a tour of the museum at the library and were responsible for their own transportation to and from the museum. The museum is located in a city park on 16-acres. Many buildings that actually stood in old San Jose have been moved to the museum grounds for the public to enjoy. There are an old stable, gas station (1927), a doctor and dentist's office and many old residences. An ice cream parlor operates on weekends. It's a great place to relive history AND to encourage reading...so much more meaningful having seen the 'real thing.' One patron on the tour said: 'I didn't even know the museum was here; I only found out through the library!'"

** "Historic Houses of Gilroy" - Gilroy Public Library: A speaker from the Gilroy Planning Department spoke on historic houses, passed out drawings of various houses for children to color and took the group on a walking tour of an historic block near the library.

** "A First Lesson in Antiques" - San Jose Public Library: "A collector brought a collection of small antiques and described their uses. Children were attentive and interested. The presentation was very personal which added richness and interest."

** "Display of Antique Vehicles & Apollo Lunar Module" - Sunnyvale Public Library: "Display of antique vehicles and Apollo Lunar Module (borrowed from NASA) was a huge success. We heard some nice reminiscing about the old vehicles: 'My family had a Model T when I was young.' 'My kids have never seen a car with running boards!'"

** "Little House Day" - Santa Clara City Library: A day celebrating Laura Ingalls Wilder and the 'Little House' books. Audience of children and parents - no seniors.

** "Hobo Day" - Morgan Hill Public Library: "All children came dressed in costumes and we talked about the 'old days' and how hobos lived. Some parents remembered them from the past. Had hobo sign language and children got a feeling for what it must have been like."

Historical FREEBEES

* FREE poster and bibliographies from: The Horatio Alger Society, 4907 Allison Drive, Lansing, MI 48910. Club members will also donate Alger books to your library.
* FREE historical materials (NICE!) from: Levi Strauss, Inc., ATTN: Elise Rychlewski, 2 Embarcadero Center, San Francisco, CA 94106. (Allow plenty of time to receive materials as they are S-L-O-W!)
* FREE - (single copies only) - Outlaw poster, Place Names of California pamphlet, brochures on the history of Wells Fargo (available in many languages) from: Wells Fargo Bank, 420 Montgomery St., San Francisco, CA 94104 Attn: History Room.

STORIES IN ACTION - MAKE A FAMILY CREST - A PROGRAM

Description: In order to give the children a better understanding of crests, why they began and how they developed, we did the following:

Stories about Knights: *"Where Arthur Sleeps" in Welsh Legends & Folktales by Gwyn Jones or A Second Storyteller's Choice by Eileen Colwell (ill. by Prudence Seward, Walck, 1964). Also on recording: "Folktales and Legends of Great Britain" CMS 633.

*"Princess on the Glass Hill" in A Second Storyteller's Choice by Eileen Colwell or East O' the Sun, West O' the Moon by Asbjornsen and More (various editions available).

Explanation of Early Crests: Using pictures of knights and armor, I described a battle. With everyone dressing alike, you couldn't tell who was on which side--sort of like a football game where everyone wore the same uniform. Knights began putting a symbol for their leader on the flags and shields for identification. Of course they chose dragons and lions and fierce beasts--not gentle kittens or mice!

During the Middle Ages, craftsmen and shopkeepers used signs to tell people what was in their shop (share examples).

People's last names originated from their jobs (Smith), from where they lived (Wood) or from whose son they were (Johnson). Families used crests to describe themselves (show an example of a family crest). Today, people sometimes use T-shirts to describe themselves or to show others something they like. (Show examples of T-shirts, including one about libraries, if you can find one.)

Describe yourself: Think about what you would use to describe yourself. Some suggestions: Your name--what does it mean, where does it come from (have a baby naming book available). Favorite color or colors. Your initials. Hobbies, Pets. Favorite things. How would you describe yourself? - Friendly, silly, serious, shy, funny...

Crest making: Give each child 8½ x 11 black construction paper with crest shape on it. Have seals, paper, wallpaper samples, book jackets, marking pens, patterns for shapes, etc. available. We allowed one hour for the program including stories. The children spent a lot of time and thought in their crests. It might be better to tell only one story and leave more time for the project. ---Vicki Atherton/Mountain View Public Library.

Age Range: Probably best for school age children, but if you have enough help, younger children can enjoy too.

Size of Group: Depends on size of facility and number of helpers.

Cost: Moderate

Supplies: 8½ x 11 black construction paper. Seal/Crest shapes (can be cut out of plain white paper). Paste or glue to stick crest shapes to black paper. Scissors. Misc. paper scraps, wallpaper samples, book jackets, etc. Seals. Marking pens. Crayons.

Set-up: Tables and chairs or children can work on the floor. Cover tables with newspaper or other protective covering.

Volunteers: Very helpful. Mountain View Library engaged the help of a retired artist/cartoonist who helped the children with their designs.

Resources:

* Sources for seals:

*Dennison Manufacturing Company
300 Howard Street
Framingham, MA 01701
Seals from this company are usually available in dime stores. Seals range from animal shapes to fruits and cars.

*Eureka
Dunsmore, PA 18512
Similar to Dennison's.

*Merrimack Publishing Co.
85 Fifth Avenue
New York, N. Y. 10003
Wonderful antique reproductions. Seals include antique doll faces, Santa Claus, antique pussy cats, etc.

*Treasure House Company
8135 1st Avenue, South
Seattle, WA 98108

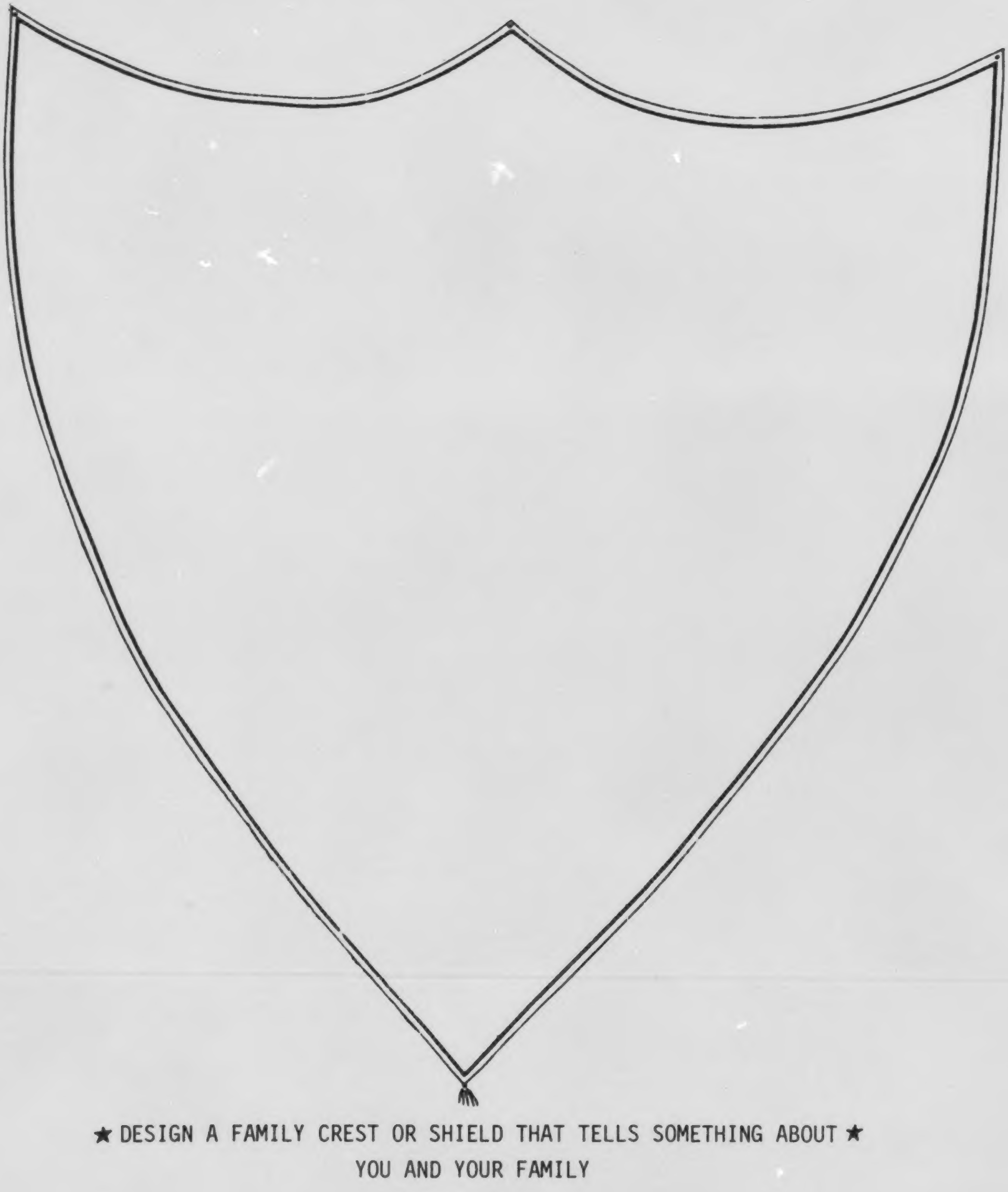
* Helpful books:

Caney, Steven Steven Caney's Kid's America (Workman, 1978) pp. 34-35.

Fiarotta, Phyllis & Noel You & Me and the Heritage Tree (Workman, 1976) pp. 196-197. Japanese Moni-Kiri Family Crests.

Weitzman, David My Backyard History Book (Little, Brown & Co., 1975)

The following was developed for use as a handout in the Summer Reading Program. Feel free to adapt it for use in your library.



★ DESIGN A FAMILY CREST OR SHIELD THAT TELLS SOMETHING ABOUT ★
YOU AND YOUR FAMILY

OLD-FASHIONED FASHION SHOW - A PROGRAM

Description: Book Talk - The Middle Moffat by Eleanor Estes (Harcourt, Brace, Jovanovich, Inc., 1943)
Glen Rounds' books
Books of Tall Tales

Modeling of costumes from 1929 (by children from the San Jose chapter of Model A Club of America). Costumes were made from authentic patterns including a wool hat knit "by grandma from great-grandmother's knitting book."

Presentation on old lace by a member of the "Peninsula Lace Mavericks," a local club.

Comments: "Boys not as interested as girls but both boys and girls attempted the lace-making set-up. Seniors appeared to enjoy thoroughly and several children made comments about "my grandma does that...or has that." --Evelyn Comstock/Sunnyvale Public Library

> "Try to look at the lace with your eyes because hands don't do it any favors anymore. Get out your lace once in a while. How would you like to be kept in a trunk for 50 years? Lace survives; it really does!"
>
> --Mrs. Gracie Larson
> Peninsula Lace Mavericks

Age Range: Can vary. Young children may get restless.
Size of Group: Depends on your facility.
Cost: Negligible
Supplies: Costumes (survey your staff - most everyone has one or two old garments - staff could be models, too).
Set-up: Sunnyvale Library used a large open area. Kids sat on the floor and chairs were set up near the rear of the area for adults.
Volunteers: This is a good program for volunteers to produce.
Resources: Check costume section in your library for books to display. Local needlework groups or historical museum may be willing to help with the program.

GENEALOGY PROGRAMS

Searching for one's own history can be exciting and fun. It makes history come alive. What better intergenerational activity exists? S.B.C.L.S. produced the following handout in both English and Spanish. Libraries used it both as a program in itself and as a handout at programs related to genealogy. The handout worked best with school age children. Librarians who presented programs on genealogy report that "calls from the audience have continued to come in to continue their study, so I would call this program successful." One library used the form with a small bookworms group and reported that it was fun to read answers out loud.

The Cupertino Public Library provided a number of "fill-in" handouts including: personal time line, family tree, family circle, etc. These handouts could be developed using Steven Caney's Kid's America (pp. 26-37) or My Backyard History Book by David Weitzman.

Resources:

* Helpful books and articles:

Blockson, Charles L. Black Genealogy (Prentice-Hall, 1977).

Caney, Steven Steven Caney's Kid's America (Workman, 1978) pp. 26-37.

Cobblestone; the History Magazine for Young People, November 1980, entire issue.

Cornish, Sam Grandmother's Pictures (Bradbury Press, 1974).

Elam, Barbara "History is People" in Parent's Choice, vol. 3, no. 2, 1980, pp. 8-9+.

Gilfond, Henry Genealogy: How to Find Your Roots (Franklin Watts, 1978).

Hazen, Barbara Shook Last, First, Middle and Nick (Prentice Hall, 1979).

Hilton, Suzanne Who Do You Think You Are? Digging for Your Family Roots (Westminster Press, 1976).

Metcalf, Fay D. & Downey, Matthew T. Teaching Local History: Trends, Tips & Resources, 1977, $4.50, from: Social Science Education Consortium, Inc., 855 Broadway, Boulder, Colorado 80302.

Neuenschwander, John A. Oral History as a Teaching Approach, National Education Association, 1976.

Pitt, Valerie Let's Find Out About Names (Franklin Watts, 1971).

Rottenberg, Dan Finding Our Fathers - A Guide to Jewish Genealogy (Random House, 1977).

Scheier, Michael & Frankel, Julie Digging for My Roots (Scholastic Book Services, 1977).

Showers, Paul Me & My Family Tree (Crowell, 1978).

Stryker, Rodda Kenn Genealogy (Boy Scouts of America, 1973).

Weitzman, David My Backyard History Book (Little, Brown & Co., 1975).

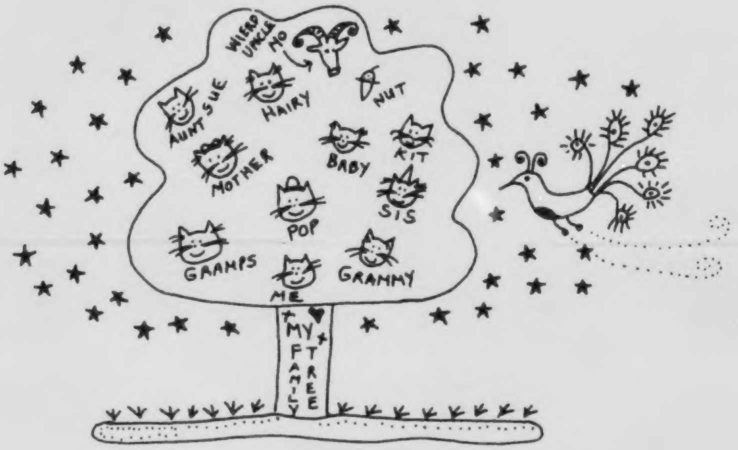
* Helpful pamphlets:

"Climbing Your Family Tree" - 75¢ - from: Family Tree, 50 E. North Temple St., Salt Lake City, Utah 84150.

Suggestions for Beginners in Genealogy - FREE - from: National Genealogical Society, 1921 Sunderland Place, N.W., Washington, D.C. 20036.

Where to Write for Birth & Death Records (U.S. & Outlying Areas) 35¢

Where to Write for Marriage Records (U.S. & Outlying Areas) 35¢ from Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.



FIND OUT WHAT IT WAS LIKE TO BE GROWING UP 50 YEARS AGO.

ASK A GRANDPARENT OR OLDER PERSON THESE QUESTIONS. COMPARE THEIR ANSWERS WITH YOUR OWN IDEAS.

1. When you were my age, who was your favorite movie star?
2. What was your favorite sport or game?
3. What was your favorite book?
4. Were parents different than they are now?
5. How did kids dress differently? (Maybe an older person could draw a picture of what he/she wore as a child!)
6. Did you celebrate holidays differently? (July 4th/Halloween)
7. What did you do for fun? A special sport or game?
8. How else was life different for kids when you were growing up?

TWENTIETH CENTURY MUSEUM - A PROGRAM

Description: Staff members from the Adult Services Division of Sunnyvale Public Library brought antiques from their personal collections to share with patrons. Many items were things no longer in use; children had to guess what the items may have been used for long ago. The program went as follows:

Book talk: Grandpa Had a Windmill; Grandma Had a Churn by Louise A. Jackson (Parent's Magazine Press, 1977).

Items people used in their everyday lives: Butter churn, butter paddle, butter press/mold, butter dish, a wash tub for boiling

clothes, wooden fork for taking clothes out of hot water, washboard, wooden sock dryer, and a soap saver.

Things used before electricity: Kerosene lantern, bed warmer, book jack, irons of various kinds, rug beater, ice tongs, shaving mirror, straight-edge razor, shaving mug and brush, collar box, hair receiver, pocket, token holder.

Items were presented in a semi-story format. For example, "Long ago when a man got up in the morning, he would turn on his (children guess) kerosene lantern. If it were a cold night the night before, he may have had to use a (children guess) bed warmer, etc." The format of storytelling and guessing the objects worked very well. Perhaps a morning program would have drawn more seniors. Sunnyvale may repeat the program in future at the Community Center and/or senior center, since the hard part was the preparation. The program required a lot of thought and preparation.

Age Range: Can vary.

Size of Group: Depends on your facility.

Cost: Negligible.

Supplies: Antiques.

Volunteers: Whole program could be conducted by a volunteer group.

Set-Up: Need a nice open area with tables at the front for display of antiques. At Sunnyvale, children sat on the floor and chairs were set up at the back of the room for adults.

Resources: Local antique shops may be willing to help in exchange for a mention of their shop. Historical museum is another source. Sunnyvale set up a display of books on antiques to go along with the program. Of particular interest were reprints of old Sears and Montgomery Ward catalogs - to see what items cost years ago.

THE WAY IT WAS STORY TIME SERIES

Description: The Palo Alto Children's Library had a weekly afternoon story series during the summer. Senior volunteers from the local R.S.V.P. program provided stories about what it was like when they were young and children could ask questions. The seniors and children related well and the program was very successful. Betty Hogue, Children's Librarian from Palo Alto, reported that children were in the library looking for the seniors after the series was over for the summer. This was one of our most successful, truly intergenerational activities. One senior volunteer reported that she appreciated being the only attraction rather than part of a program of films and stories. Being the only attraction was less tiring! The interview sheet (included in the section on Genealogy) can be adapted and used as a source of questions for seniors participating in this sort of story program. It is a good idea to have extra questions on hand just in case children don't start asking!

Several of our libraries conducted one-time programs similar to the one in Palo Alto. Comments on one such program: "Really nice! Stories were on children's level - worry about old men in front of store spitting tobacco juice at feet, packing purchases in basket - not brown bag, etc. Good picture of what life was

like. Brought old photos of what they looked like as children. Storytellers said they really enjoyed doing program. Only one senior came to program. Kids listened and asked questions. I was really proud of our usually restless audience. Children made storytellers laugh, came up to storytellers after program to talk etc." --Molly Wright/Los Altos Public Library

Age Range: Can very though one library reported small children got restless.
Size of Group: Best with a smaller, intimate group (15-20 children).
Cost: Negligible.
Supplies: No special supplies needed. Might encourage seniors to bring old photos or other items to go along with story.
Set-up: Comfortable chair for seniors. Water and glass. Children can sit on floor at senior's feet or in chairs.
Volunteers: The volunteer is the program.
Resources: Check with local senior center, churches, R.S.V.P. Program, etc. for volunteers.

HOBBIES

Many libraries conducted programs at which a senior volunteer shared his/her hobby with children. This could easily be developed into a series similar to the "Way it Was Story Time Series" described above. Hobbies included in our Summer Reading Programs were:

* Rocks - San Jose Public Library librarian read about an enthusiastic senior and his hobby in the local newspaper. Another librarian at the branch knew the man and they invited him to talk at a special program.
* Bees and Beekeeping - Mr. Otis Helms referred to himself as the "hobby king." He talked about beekeeping, rugmaking, fishing, oil painting, taxidermy, candlemaking, magic, model airplanes--all at one program! "Mr. Helms is age 80+ and he about wore me out." (San Jose Public Library)

* Stamps and Stamp Collecting - Several libraries had seniors come to talk about stamps. A senior volunteer at the Palo Alto Children's Library is helping out with a library stamp club this fall.
* See also: CRAFTS, DOLLS AND TOYS, TEXTILE CRAFTS.

HOLIDAYS

Everyone has memories of and traditions for holidays. Programs to celebrate holidays or events in history are excellent intergenerational activities. The Project Librarian developed a "Calendar of Events for Junes, Julys and Augusts." This Calendar was used as an idea stimulator for library programming. You can develop a similar calendar for your library (and use it for a monthly display in the children's area!).

The following books were helpful in putting together such a calendar:

* Chase, William D. Chase's Calendar of Annual Events (William D. Chase/Flint, MI.) Annual
* Kirkpatrick, D. L., ed. Twentieth Century Children's Writers (St. Martin's Press, 1978) For birthdays of writers.

* Lewis, Linda R. Birthdays - Their Delights & Disappointments, Past & Present, Worldly, Astrological, & Infamous (Little, Brown & Co., 1976)
* Mirkin, Stanford M. What Happened When? (Ives Washburn, Inc., 1966)
* Thomas, Robert B. The Old Farmer's Almanac (The Old Farmer's Almanac, Dublin, N.H. 03444) Annual
* Wallechinsky, David & Wallace, Irving & Amy The Book of Lists (William Morrow & Co., 1977)
* Wallechinsky, David & Wallace, Irving The People's Almanac (William Morrow & Co., 1978) 2nd ed.

* REMEMBER: 2nd Sunday in September - National Grandparent's Day
  2nd Sunday in October - National Grandmother's Day

MUSIC ♪♪♪♪

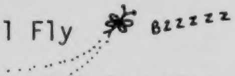
Many senior centers have musical groups that are ready and willing to play for library functions. We had success with a Kazoo Band, a senior combo, and a banjo player. The regular pre-school story hour group at Santa Clara City Library also visited a rehersal of a ukelele band at the Santa Clara Senior Center.

Music is fun for all ages and it involves PARTICIPATION - a big plus for making intergenerational programming work. Doris Ainley of the San Jose Public Library introduced each of her summer programs with a sing-a-long. She had special song sheets printed with words to familiar tunes. This served as a relaxer and loosened up audiences for the day's planned activities.

Some suggested songs:

America the Beautiful
Battle Hymn of the Republic
Blow the Man Down
Camptown Races
Farmer in the Dell
Go Tell Aunt Rhody
Home on the Range
I'm Looking Over a 4-Leaf Clover
In the Good Old Summertime
Make New Friends
Michael Row the Boat Ashore
Nick Nack Paddy Wack
The Ballad of John Henry
Billy Boy
Blowin' in the Wind
Clementine
For He's a Jolly Good Fellow
Goober Peas ••••••
I Know and Old Lady
I've Been Working on the Railroad
Lemon Tree
The Man on the Flying Trapeze
My Bonnie Lies Over the Ocean
Old MacDonald
The Band Played On

Bingo
Blue Tail Fly
Dixie
Froggie Went A-Countin'
Green Grow the Lilacs
I'm Forever Blowing Bubbles
Kookaburra
London Bridge
Oh, Susanna!
My Favorite Things
On Top of Old Smoky
Pop Goes the Weazel!
Ring-Around-the-Rosy
She'll Be Coming Round the Mountain
Swing Low, Sweet Chariot
Johnny Comes Marching Home
Yankee Doodle
Puff the Magic Dragon
Rock-A-Bye Baby
Shoo Fly, Don't Bother Me
Wheels on the Bus Go Round and Round
When the Saints Go Marching In
Red River Valley
Short'nin' Bread
Skip to My Lou



If you can get a musical group to play in the library, jump at the chance! It will draw and please crowds of all ages.

PUPPETS

Puppet shows are another guaranteed crowd producer and pleaser. They are great because they will entertain audiences of all ages - including very young children. Puppet shows did not tend to draw seniors.

(The following puppet show was produced by: Margaret Atwood, Hilda Neuschaefer, Joanne Seymour, Teri Titus and Molly Wright of the Santa Clara County Library System)

NOW AND THEN PUPPET SHOW

Note: This is really two historical plays done within a modern framework. A black net can be used to indicate that the lights have gone out. A clip on light can be used to produce various lighting effects.

Props: Prop kit from BEN AND ME: TV set, old-fashioned backdrop.

Characters:	Modern:	Ben & Me: (Act II)	Bright Lights to See By: (Act IV)
	Maggie	Messenger	Maggie
	Ben	Amos	Father
	Mother	Ben Franklin	Mr. Vogel
		Governor	Ed

ACT I Contemporary living room, TV set; Maggie (modern) and Ben on stage

MAGGIE: Oh, oh. It's almost 8:00. We'd better get ready.

BEN: Yeah!

MOTHER: (enters) Get ready for what? Bed? I think that's a great idea!

MAGGIE & BEN: Oh, Mother!

BEN: Our favorite TV show is on--SPIDERMAN MEETS FRANKENSTEIN.

MOTHER: What junk you watch. Why when I was your age....

MAGGIE: (interrupting) We know, Mother! There wasn't any TV then.

BEN: I bet there wasn't even radio or electricity.

MOTHER: Wait a minute--I'm not that old! Electricity was discovered by Benjamin Franklin--we named you after him, Ben. He was a very famous man.

MAGGIE: We know, we already learned about him in school. I'm going to make some popcorn in our new popcorn maker.

MOTHER: All these gadgets. I could show you how we made it when I was your age.

MAGGIE: Please, Mother, some other time. Be, you turn on the TV while I make the popcorn. (Goes off; Ben fiddles with TV)

MAGGIE: (comes on) The popcorn'll be ready in a few minutes. Mmmmm--I can hardly wait.

BEN: Sshhh--the show's about to start.

(BLACKNESS FALLS--drop black net in front of the stage)

BEN: Oh, no! The TV's not working! What happened?

MAGGIE: The lights don't work either. And I don't hear any popcorn popping!

MOTHER: I think the electricity has gone off. (giggles)

BEN: It's not funny! What are we going to do?

MAGGIE: We can't just sit here in the dark and do nothing!

MOTHER: Well, I could finish telling you about Ben Franklin. . .

CURTAIN

ACT II (set, props as for BEN & ME) (Black net has been removed)

MESSENGER: Package for Dr. Franklin. Sign here, please. (Extends clipboard and Ben signs.)

BEN: Another package from Dr. Cleghorn-Smith! (unpacks) Oh, my, this is very complicated! (to messenger) Is there a letter to explain all this? (Messenger hands Ben the letter and holds hand outstretched while Ben reads) Hmmm. (Notices messenger's hand and looks up from letter) Do I need to remind you--a penny saved is a penny earned? (Messenger exits disgruntled)

BEN: Amos, Dr. Cleghorn-Smith says that there is a way of storing electricity. Here's the stand, let's see--I turn the crank and this glass sphere revolves against a knitting needle making the electrical fluid. The electrical fluid is stored in the jar, which has water in it. Then the fluid is carried through these wires to the copper plates. Hmmm. Hmmm. Yes, I see. Marvelous, wonderful. Why this all fits together as snug as a bug in a rug. The Governor must see this extraordinary machine. In fact, "never leave 'til tomorrow what you can do today!" I'll invite the Governor over this afternoon to see my machine. Amos, please get a chair out for the Governor. I must be off. Lost time is never found again. (exit)

AMOS: Ben certainly is excited about his new machine. I intend to be no part of this experiment. (tries crank; bored) Hmmm. Oh, dear--I believe that Ben has made a few grave mistakes. Several of these wires appear to be improperly connected. This jar needs more water. (fills jar--fiddles with machine) This should go here and this should go there. Hmm, I have several wires and copper plates left over. I'll just put them on this chair.

(BEN AND GOV.'S VOICES HEARD OFFSTAGE AS THEY APPROACH)

BEN: Governor, come in, come in.

GOV: I'll just be here a moment to see what nonsense you have concocted. Electricity indeed. Humph.

AMOS: Oh, Ben, while you were out I found.....

BEN: Shh. Not now Amos, we have a distinguished visitor. Step over here, Governor.

GOV: What is this tomfoolery, Dr. Franklin? What's this contraption for? (hopefully) You aren't making ale are you?

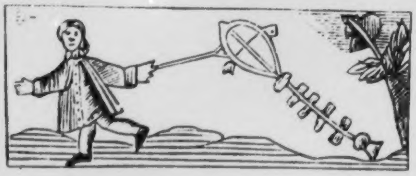
BEN: No, Governor, and this is no tomfoolery--why I have been conducting experiments in electrical fluid and when I turn this knob, you shall see, if my calculations are correct, a manifestation of electrical force never before witnessed on this continent. Do sit down, Governor.

GOV: No, no, I'll just stand here.

AMOS: Spsst! Ben, no. (to audience) Oh, dear, I left the copper plate on the chair.

BEN: Do sit down, Governor. I'm about to begin!

GOV: I hope this is a success, Dr. Franklin. I had planned to go fox hunting this afternoon. If it is a success, we could name this--thing--after me. What do you say?



BEN: Ah, well. Please sit down, Governor.

(AMOS SLOWLY STARTS TO MOVE THE CHAIR AWAY)

BEN: Amos!

GOV: What?

BEN: Nothing, Governor. Here, sit down.

(GOVERNOR TAKES HIS TIME ARRANGING HIS ROBE, BEN IS CRANKING MACHINE)

BEN: And now! (GOVERNOR SITS. LOUD NOISE. GOV. JUMPS, LOSES WIG)

GOV: (SCREAM) Dr. Franklin, not only is this electricity tomfoolery, it's dangerous. Wait until the King hears of this! (exit)

AMOS: Never mind, Ben. I feel certain that we'll succeed next time.

BEN: Succeed! Succeed! Why Amos, don't you realize that I have just made the most successful, the most momentous experiment of the century. I have discovered the effects produced by applying strong electric shocks to human beings.

AMOS: Why don't you go fly a kite?

BEN: You know, Amos, I think I will. That gives me an idea...

CURTAIN

ACT III Same set as at beginning -- with black net in front of stage.

BEN: Gee, Mom, I bet you wouldn't let me play around with stuff like that!

MOTHER: Of course not! You might get hurt. Maggie, please see if the lights are back on yet.

MAGGIE: No--nothing. What can we do? It's so dark, but I'm not sleepy enough to go to bed.

MOTHER: I'll tell you a story about Great Aunt Maggie. You're named after her, Maggie. Her father ran a hotel and Great Aunt Maggie always liked to remember when they first had electricity at the hotel.

CURTAIN

ACT IV Turn-of-the-Century looking room (Use backdrop)

MAGGIE: Oh look Father, there's Mr. Vogel. I wish he wouldn't always brag about how his hotel is better than ours.

FATHER: Now Maggie. . . Good morning, Mr. Vogel. (As Mr. V. enters)

VOGEL: Morning, Littlefield. What crazy plan are you up to now? They're digging holes in front of your hotel.

FATHER: Electric lights are brighter. Guests won't fall down dark backstairs. The desk clerk can see to sort the mail. And the guests can tell the pot roast from the New England boiled dinner.

VOGEL: Stuff and nonsense. In my gaslit hotel guests don't fall down stairs. They know what they're eating. My desk clerk can see to sort the mail.

FATHER: Understand your new maid quit. She missed the bright lights of the big city.

VOGEL: Patty's no loss. Never mopped under beds or behind doors.

MAGGIE: Mama says that when we have electric lights, our chambermaids will find dust in the darkest corners. The cook can see what he's chopping with his big meat cleaver. And the laundress will get the sheets and towels clean.

VOGEL: (chuckling) You must have a dirty hotel. (exits)

FATHER: Sometimes, Maggie, you must learn to keep your mouth shut. I don't know if I should tell you some exciting news.

MAGGIE: What, please tell me, Father. Please!

FATHER: Do you know what's in this letter?

MAGGIE: (excited) What?

FATHER: It's from the Acting Rosenwalls. They want to perform in our hotel this year instead of Mr. Vogel's, because of our electric lights!

MAGGIE: Oh boy! Wait'll Mr. Vogel hears that! (both exit)

(TWO WEEKS LATER)

MAGGIE: Oh, Father, I'm so excited. Tonight the Rosenwalls are going to put on their play. Right here, in our hotel.

FATHER: It's time we started to get ready. We'll turn on the lights in every room of the hotel.

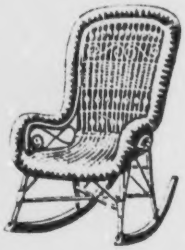
MAGGIE: That will look so pretty.

FATHER: I'll turn on this light.

MAGGIE: And I'll turn on this light.

(Repeat action several times)

FATHER: And last of all, we'll turn on the ballroom lights.



(FLASH OF LIGHT)

MAGGIE: Oh, no. It went all dark--what happened?

FATHER: Oh dear, we probably blew all the fuses. I better check... Yes, that's what happened.

MAGGIE: I hear people coming. What should we do?

FATHER: I'll start replacing fuses. You and your brother will have to use candles to do the lighting effects for the stage.

MAGGIE: I just know Mr. Vogel is going to make some nasty remark.

FATHER: Don't worry, I have an idea......

(MAGGIE AND FATHER EXIT. MAGGIE ENTERS, LEADING ED BY THE HAND)

MAGGIE: We have to be quiet and listen for our cues--remember how we did all the effects before?

ED: Yes, I remember. You always talk to me like I was a little kid!

MAGGIE: You are a little kid! Now sshhhhh! The play's starting.

(ACTORS' VOICES ARE HEARD FROM OFFSTAGE: THE PLAY IS A MELODRAMA, SO HAM IT UP)

VOICE OFFSTAGE: It was a dark and stormy night. Lightning flashed and thunder rolled.

MAGGIE: Light the candle.

ED: Beat the drum.

MR. VOGEL'S VOICE OFFSTAGE: Might as well be in a dark cave.

MAGGIE: I knew Mr. Vogel would be unpleasant.

FATHER: (enters) When the leading man says his line, wave your arms so I can see you. (exits)

ACTORS' VOICES OFFSTAGE:

VILLIAN: I've got your mother.

BOY: You will not harm a hair of my mother's head!

LEADING MAN: To the rescue. Oh, for some light!

(MAGGIE WAVES--LIGHTS COME ON) (MAGGIE AND ED HUG EACH OTHER)

LEADING MAN: Sunrise!

(SOUNDS OF AUDIENCE APPLAUSE)

FATHER: (enters) Let's see what Mr. Vogel has to say now.

VOGEL: (enters) Fooled me. I thought your lights had failed. Smart trick to keep them off until the end of the play on purpose.

MAGGIE: Electricity *is* tricky! (Vogel exits)

FATHER: You both did a fine job. I'm proud of you.

MAGGIE: You're so clever, Father. I guess we showed Mr. Vogel.

CURTAIN

ACT V Same set as at beginning: black net is gone

MAGGIE: Great Aunt Maggie sounds like a neat person.

MOTHER: She was. Let's try our lights now.

BEN: Hey, they work. The electricity's back on. But it's too late for our TV program.

MAGGIE: Well, I think I liked the stories better than TV. Now let's have some popcorn. I'll make it.

CURTAIN

Adapted from "Electricity," Chapter 6 of BEN AND ME by Robert Lawson. Copyright 1939 by Robert Lawson; Copyright (c) 1966 by John W. Boyd. Adapted by permission of Little, Brown & Co. and from *Bright Lights to See By*, by Miriam A. Bourne. Copyright 1975 by Miriam A. Bourne. Adapted with permission of Coward, McCann & Geoghegan and Miriam A. Bourne.

STORIES

Most S.B.C.L.S. libraries conducted regular weekly story hours/times. Some ideas for involving intergenerational themes:

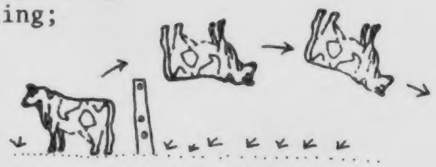
- Bedtime Stories about Grandparents & Pre-school Stories About Grandparents.
- "Lemonade and Literature," "Earlybird Storytime" and "Let's Read and Pretend it Happened to You" - weekly story times at the San Benito County Library were conducted by senior volunteers. Lemonade was served at each "Lemonade & Literature" story time.
- Favorite Fairy Tales My Mother Read to Me - Marian Eldridge of the Mountain View Public Library. ..."those have been the favorites of children of Mountain View. "White Cat" from *Blue Fairy Book*, "Many Moons" by James Thurber, "Star Thief" by Andrea Dinoto, and a folktale about the Man in the Moon...tales that have been told for years and years."

* Preschool Story Time: Grandparent's Day - Morgan Hill Public Library - "Told stories about grandmas and grandpas and had advertised to bring a grandparent. One child's grandmother took off work to come. We introduced her & then took her photo with her grandsons. Afterwards, she kissed the kids and seemed just delighted!" -- Davi Evans/ Children's Librarian.

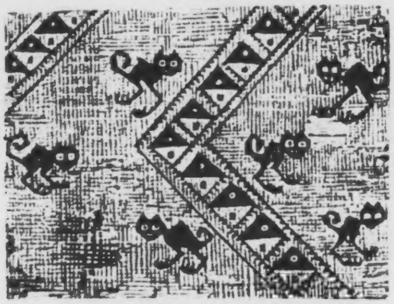
TEXTILE CRAFTS

SPINNING AND WEAVING

"There was an old woman sat spinning,
And that's the first beginning;
She had a calf,
And that's the half;
She took it by the tail,
And threw it over the wall,
And that's all."
--Mother Goose



Description: Guest spinners came in to demonstrate use of spinning wheels and hand spindles.
Age Range: All ages.
Size of Group: A small group is preferable so everyone can see spinning demonstration.
Cost: Negligible.
Supplies: Spinner usually provides/brings equipment.
Set-up: Open space for spinner to sit (perhaps a slightly elevated platform). Children can sit on the floor at spinner's feet.
Volunteers: To present the program.
Resources: *Check to see if there is a local weaving guild in your area. These people were more than happy to demonstrate their craft in our libraries.
*Stories: Pelle's New Suit
Rumpelstiltskin
The Wild Swans
*Film: "Spinning Wheel" (Barr Films, 7 minutes, color) Wonderful film told entirely in ballad.



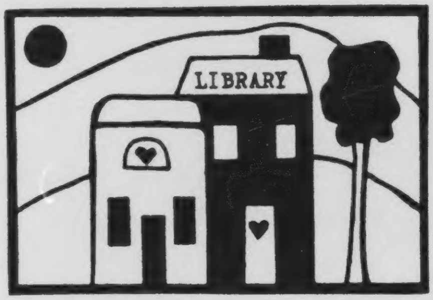
QUILTS

A STORY QUILT FOR THE LIBRARY

The Sunnyvale Public Library provided this "bookmark" to interested children. Children made drawings using felt pens or crayons. Drawings were required to be of a favorite book in the library's collection. The squares were sewn together by the children's staff and a lovely quilt resulted!

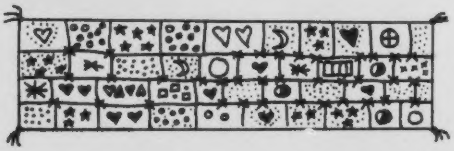
Some hints if you decide to make a library quilt:

- Squares were pieces of pre-shrunk cotton (old sheets) 6½ inches square (½ inch for seam so finished squares were 6 inches).
- Squares were sewn together in rows of ten squares. A bright piece of calico between each square. Sunnyvale used a precut trim but bias tape (wide) might work better. The trim was rather expensive and it ravelled a bit.
- A quilt made in this way cannot be washed or dry-cleaned.
- Other expenses: a quilt batt, a bright calico print for the backing, thread and materials for tying the quilt.
- Sunnyvale found a Blue Bird Troop to tie the quilt as a civic project. They were going to do it at the library but ended up doing it at someone's home due to space.
- Have materials on hand in case the children want to work on their squares in the library.
- Be sure each square is signed by the artist.
- You might want to limit it to one square per artist.
- You might also require the name of the story illustrated on the square to be included on the picture.
- Remind children before each program about the quilt and show them how it's progressing throughout the summer!



DRAW A PICTURE
for the
NOW AND THEN banner or
quilt at the Sunnyvale
Public Library

1. Attached is a white quilt square.
2. To hold the square in place, tape it to a hard surface. Do not cover more than ½ inch of each side with the tape.
3. Draw a picture REPRESENTING YOUR FAVORITE BOOK using felt pens or crayons.
4. Bring the square to the library and it will be added to the quilt or a banner.
5. Only one square per person this summer.



Some helpful resources:

Articles: Finch, Joyce H. "Design Your Own Historical Quilt" in Design, Midwinter 1977, pp. 3-6.

Stillman, Marjorie "It's a Child's World Quilt" in Creative Crafts, August 1979, pp. 40-43.
Making a quilt using children's artwork.

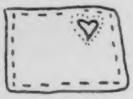
Books for assembling the quilt:

Ickis, M. The Standard Book of Quiltmaking and Collecting
Dover, 1949.

Laury, Jean Ray Quilts and Coverlets
Van Nostrand Reinhold, 1970.

Sunset Quilting and Patchwork
Sunset/Lane, 1973.

> "Old Mother Twitchett had but one eye,
> And a long tail which she let fly;
> And everytime she went over a gap,
> She left a bit of her tail in a trap."
> --Mother Goose



QUILTS - NOW & THEN - A PROGRAM

Description: Mary Allen, a senior volunteer at the San Benito County Library, presented a successful program to children in Hollister. She brought along quilts that had been in her family for many years as well as some modern quilts that she had made. She made a special effort to appeal to the boys in the audience by showing the work of famous male quiltmakers such as Michael James. She began by asking children if they had a special blanket or quilt at home. Why is it special?, etc. Mary suggests that a library presenting a program like her's advertise clearly what will be involved. She said that several parents were disappointed because the children did not actually get a chance to quilt. A craft project that followed the presentation involved sticking pre-cut pieces of fabric onto pre-printed puzzle-like grids. Children really seemed to enjoy the program and several seniors participated, too. Several children came to the program twice (it was repeated).

Age Range: Best for school age children....and adults!

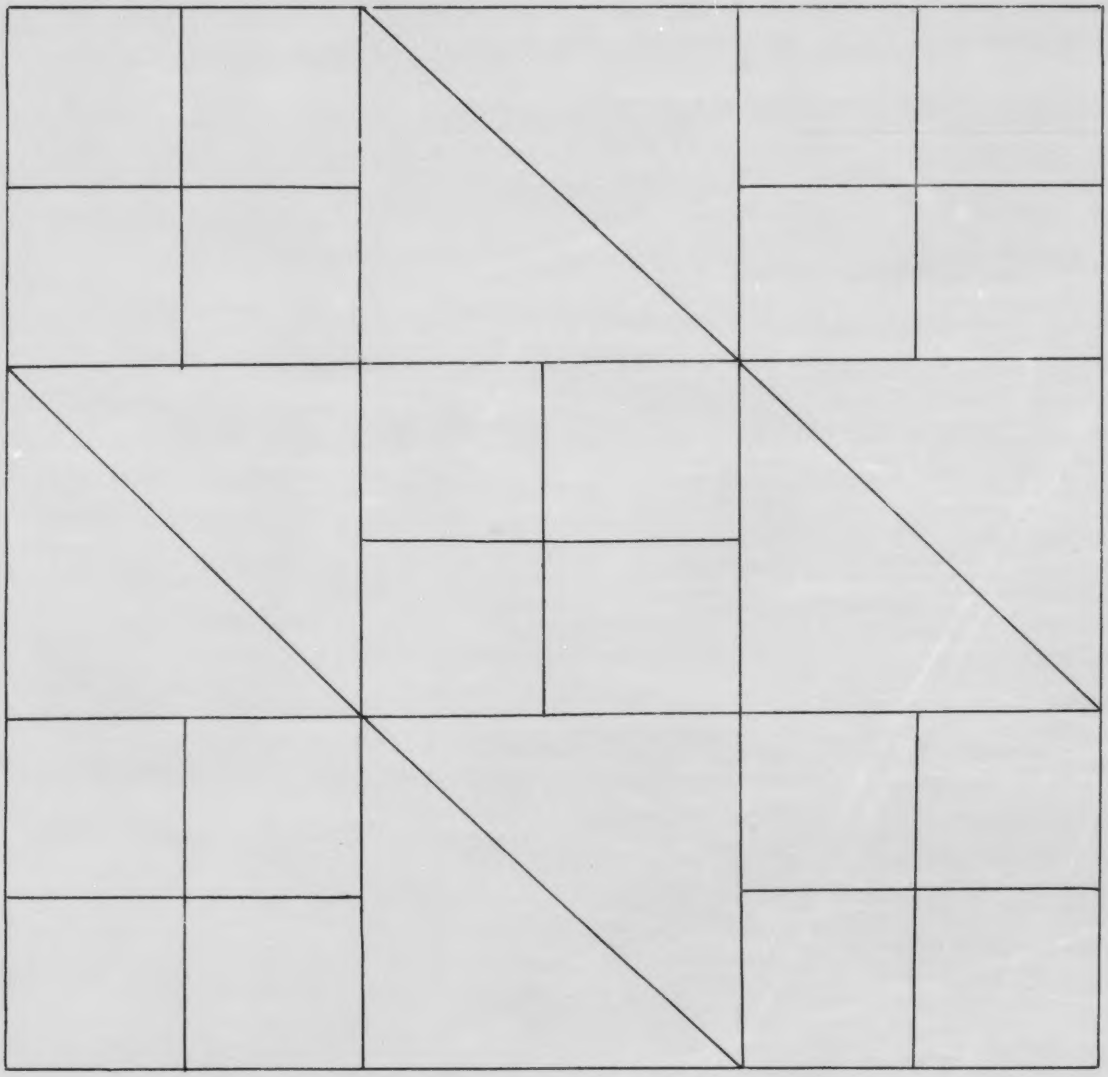
Size of Group: Depends on the size of your room and number of helpers.

Cost: Moderate to expensive.

Supplies: Pre-printed puzzle sheets. Pre-cut fabric pieces (Mary had these packaged in plastic baggies). Glue sticks. Crayons (puzzle sheets could also be colored).

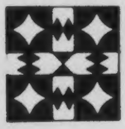
Set-up: Large tables are best - with supplies passed out after children arrive and after they've heard instructions.

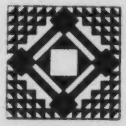
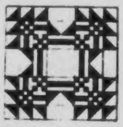
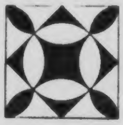
Volunteers: Very helpful. Whole program could be done by a volunteer as it was here. The cutting of fabric to fit onto the puzzle-grids takes lots of time. If you want to save time and money, consider having children color the puzzles.



TAIL OF BENJAMIN'S KITE

(Note: This quilt patch originated in New England during Revolutionary times. It is also sometimes known as "Jacob's Ladder", "Stepping Stones", "Trail of the Covered Wagon", "Wagon Tracks", and "Underground Railroad".)



Resources: ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

*Book for design ideas: McKim, Ruby 101 Patchwork Patterns
Dover, 1962.

*Stories about quilts & quilting:

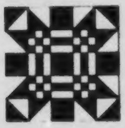
Kantor, MacKinlay "The Blazing Star" in Good Housekeeping Treasury, Simon & Schuster, 1960.

Fleisher, Robbin Quilts in the Attic illustrated by Ati Forberg, Macmillan, 1978.

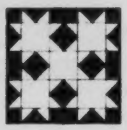
Walker, Barbara K. & Uysel, Ahmet E. New Patches for Old, illustrated by Harold Berson, Parent's Magazine Press, 1974.

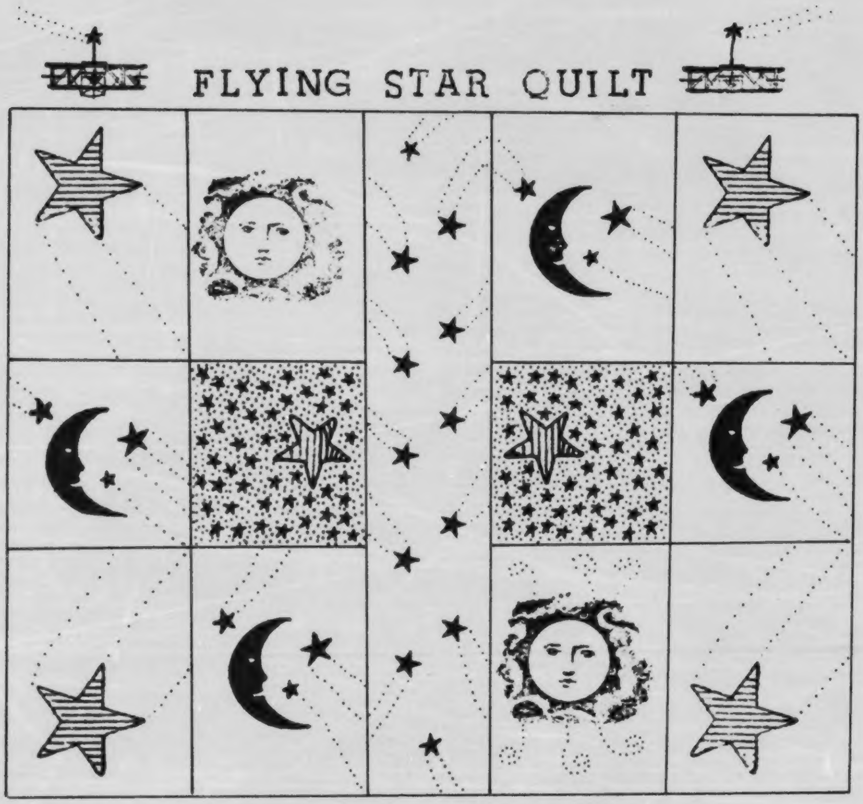
"Use it up
Wear it out
Make do
Do without."
--Traditional quilt rhyme

*Film: "Under the Covers: American Quilts" (Pyramid, 11 minutes, color)
"Quilts in Women's Lives"



"See a pin and pick it up,
All the day you'll have good luck.
See a pin and let it lie,
You'll be sorry by and by."
-- Mother Goose





CHAPTER NINE

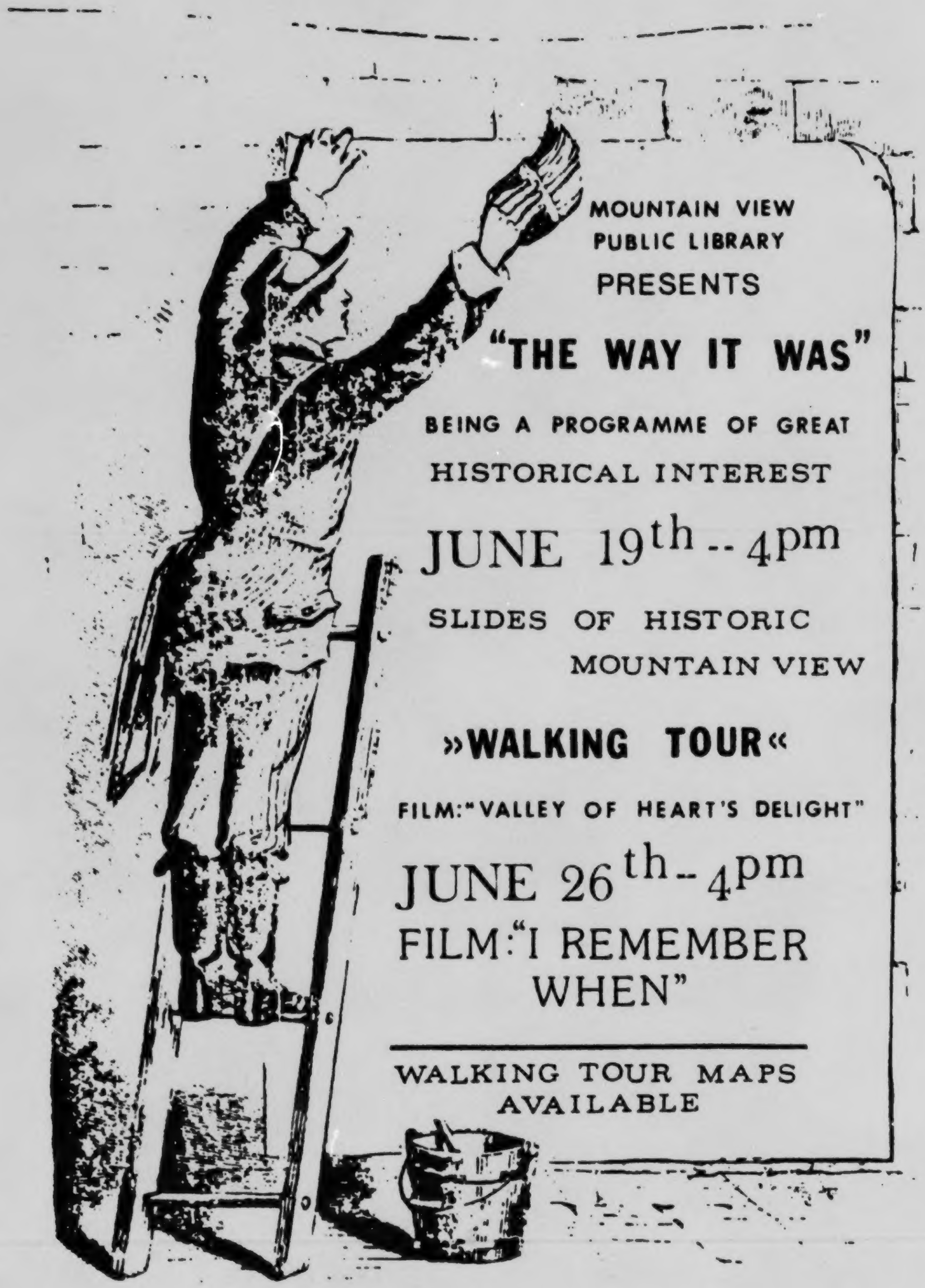
FILM

Films drew some of our largest audiences. They also tended to draw mixed age groups, particularly at showings held away from the library (i.e. community center, senior center.) We found that light family (G-rated) type movies and old-time movies attracted the most diverse age groups. While movie programs are not truly interactive intergenerational activities, they can show positive images of older people, touch us, tickle our funny bones, and ENTERTAIN.

We withdrew several films from our System film collection for use by libraries during the Summer Reading Program. We tried to choose a variety of films which showed relationships between the generations as well as historical films about the way it was in years gone by.

HISTORICAL FILMS

We own a few films showing our local area at the time of the 1906 San Francisco earthquake. The films which showed the area before factories and housing developments, were popular with all age groups. Some of the scenes of long ago elicited giggles. Many libraries assembled displays of books on local history to encourage reading once the film showing was over. Mention of the book display by the librarian helped books move and focused on the library's purpose ("not only do we show free films, we have free books!!"). One library had old and new maps of the area on display; patrons could compare "now" with "then". This library also planned a trip to a local historical museum for the week following a showing of historical films. Another library provided maps for a self-guided walking tour of their city following an historical film. Check your local film collection to see if such films exist in your community. A film to which patrons can relate personally ("Hey, that's the old fire station!") is sure to be a hit.



MOUNTAIN VIEW
PUBLIC LIBRARY
PRESENTS

"THE WAY IT WAS"

BEING A PROGRAMME OF GREAT
HISTORICAL INTEREST

JUNE 19th -- 4pm

SLIDES OF HISTORIC
MOUNTAIN VIEW

»WALKING TOUR«

FILM: "VALLEY OF HEART'S DELIGHT"

JUNE 26th – 4pm

FILM: "I REMEMBER
WHEN"

WALKING TOUR MAPS
AVAILABLE

Designed by Mickey Kohn and Nick Mavrogenes of the Mountain View Public Library.

OLD-TIME FILMS

Old-time films were a hit with all ages. The classic comedies of Laurel and Hardy, W.C. Fields, Buster Keaton and Our Gang were favorites. One library sponsored a showing of silent films. Many children were surprised that films originally had no sound tracks. Also popular was an old, old version of Dracula (F.W. Musnau, 1922 - 26 minutes, b & w - available fron Sterling) - "Very corny and scary and the audience shrieked with fear!" A book display featuring books on classic films and/or film stars would be a good idea in conjunction with a film program.

FAMILY MOVIES

Many of us remember an afternoon at the movies, complete with a box of Junior Mints and a roll of Necco Wafers, for under a dollar. Unfortunately, the price of taking the whole family to the movies these days is often prohibitive. This makes a matinee of free movies at the library very attractive. Following is a list of family-style G-rated films that our librarians felt pleased intergenerational audiences. Interestingly, the most popular family films were animated versions of familiar stories and dramatizations of realistic everyday experiences common to all generations.

- Floating Free
  11 minutes, color, Pyramid Films, 1978 (All ages)
  1977 World Frisbee champs (human and canine) show off their Frisbee skills.

- The Giving Tree
  10 minutes, color, Stephen Bosustow Productions, 1973 (Elementary +)

  Animated version of the book by Shel Silverstein in which a young boy grows to manhood learning of love and giving from a tree which gives to him without thought of return.

- Hello Up There
  7.21 minutes, color, Learning Corporation of America, 1970 (Pre-school - Grade 2)
  Using children's art work and comments, this film illustrates the way children see and feel about the adult world. Especially good for younger children. Older children may be turned off by the childish art work.

- Legend of Paul Bunyon: An American Folktale
  13 minutes, color, Stephen Bosustow Productions/Pyramid Films, 1973 (Pre-school +)
  Animated tall tales as told by a wise old man-of-the-mountain in a jovial Swedish accent. Popular even with younger children.

- Legend of Sleepy Hollow
  13 minutes, color, Pyramid, 1972 (Elementary +)
  Animated version of a classic story by Washington Irving. Narrated by John Carradine.

- The Ransom of Red Chief
  27 minutes, color, Learning Corporation of America, 1978 (Upper Elementary +)
  A humorous film set in the 1920's, based on the story by O'Henry. A couple of inept con men kidnap Johnny ("Red Chief - terror of the plains") who proceeds to drive them to distraction. Too long for younger children.

- The Rescuers
  78 minutes, color, Walt Disney Productions (or Films, Inc.), 1977 (All ages)
  Animated adaption of Margery Sharp's Miss Bianca. Full of intrigue, excitement, kidnappers, escapes and critters. Voices of Bob Newhart, Eva Gabor, Geraldine Paige, etc.

- Skater Dater
  18 minutes, color, Pyramid, 1971 (Upper Elementary +)
  A visual essay on growing up. A young boy emerges from childhood into adolescence.

- The Tap Dance Kid
  49 minutes (or edited version 33 minutes), color, Learning Corporation of America, 1979 (Elementary-Adult)
  Based on Nobody's Family is Going to Change by Louise Fitzhugh. Eight-year-old, Willie Sheridan, dreams of tap dancing on Broadway. While his uncle (a professional dancer) approves, Willie's father doesn't. A film about children's rights. Best with kids age 9+.

FILMS ABOUT INTERGENERATIONAL RELATIONSHIPS

There are several good films that portray relationships between the generations. Almost all of them portray children and older people as friends and allies. Margaret Laurence describes this special bond in her book The Stone Angel: "Sometimes very young children can look at the old, and a look passes between them, conspiratorial, sly and knowing." Share this bond with your patrons by showing these films.

- Annie and the Old One
  15 minutes, color, BFA Educational Media, 1976 (Elementary +)
  Based on the book by Miska Miles. A Native American girl comes to terms with her grandmother's impending death.

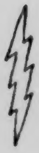
- From the Mixed Up Files of Mrs. Basil Frankweiler

  30 minutes, color, BFA Educational Media, 1978 (edited version which is the one we own.) The full-length version is 105 minutes long - available from Audio Brandon Films. (Elementary-Adult)
  Based on the book by E.L. Koningsburg, the film stars Ingrid Bergman as Mrs. Frankweiler. Showings seemed to draw audiences of older children and few seniors. Feedback indicated the edited version of the film isn't as good as the book. Even so, the book "moved" after showings.

- Mandy's Grandmother

  28 minutes, color, Phoenix Films, 1978 (Elementary-Adult)
  Mandy and her grandmother overcome their false expectations of one another and learn to love and appreciate each other. Based on the book by Liesel Moak Skorpen. Film is a little long for younger audiences.

- Miri (Star Trek episode)

  50 minutes, color, Reel Images, 1967 (Upper Elementary-Adult)
  The crew of the Enterprise land on an earthlike planet which has been ravaged by a virus. Only children survived and their aging has been slowed by the disease. We purchased this film for use in the Summer Reading Program. Viewers felt the film lacked action and children became restless. Showings *did* bring in other than regular patrons plus middle-grade boys who don't often attend programs.

- Our Totem is the Raven

  21 minutes, color, BFA Educational Media, 1971 (Upper Elementary-Adult)
  A contemporary tale of a Native American boy's initiation into manhood. The boy's grandfather uses tribal customs to bring the unwilling teenager to an understanding of himself.

- Rodeo Red and the Runaway

  49 minutes, color, (or edited version 33 minutes, color)
  Learning Corporation of America, 1979 (Elementary +)
  Geraldine Fitzgerald portrays Ella, a strong-willed prairie woman in a film adapted from *Shelter From the Wind* by Marion Dane Bauer. A young girl, who refuses to accept her stepmother, runs away from home. She befriends Ella's horse, "Big Red", a former rodeo performer. What she learns from Ella enables her to return to her family aware of the understanding needed in human relations.

- The Shopping Bag Lady

  21 minutes, color, Learning Corporation of America, 1975 (Elementary +)
  The poignant story of a teen-age girl's encounter with a lonely, homeless old woman, who carries all her belongings in shopping bags. Set in New York City. Even the younger children seemed interested throughout the film. Recommend previewing.

- Winter of the Witch

  22 minutes, color, Learning Corporation of America, 1969
  (Pre-school, Elementary, Junior High)
  An amusing film starring Hermione Gingold as the 300-year-old "Witch". Young Nicky and his mother move into a house inhabited by the "witch". The "witch's" recipe for "happy pancakes" turns the town around. An adaption of the book The Old Black Witch by Harry and Wende Devlin. Narrated by Burgess Meredith.

SOME GENERAL TIPS

★ Have a film on hand just in case a speaker doesn't arrive. If possible, find a film on the same subject as the planned program.

★ It's helpful to have parents, who bring very small children, sit at the outer edge of the room. Then, it's convenient for them to take babies, who start crying and disturbing others, out of the program area.

★ Popcorn sounds like a good idea (after all, what's a movie without popcorn?) Two of our libraries advise against it (particularly for crowds.) If you're going to serve popcorn, serve it where a mess won't matter or have a plan - such as handing out individual bags at the exit door.

★ If your meeting room is small, you might consider having patrons sign-up for film showings ahead of time. One of our libraries gave different colored paper "tickets" to those who signed up.

★ Film showings sponsored by the library but held at the local senior or community center reached some non-library users. (Take along library card applications or even a small selection of books that complement the film of the day.) One library had movie-goers meet outside the library then senior volunteers helped direct people to the community center. It's a good idea to check into your library's legal policies (who's responsible if someone breaks a toe on the way to the community center) before planning such an expedition.

★ Pyramid Films will supply FREE postcards to promote many of their films. Write to: Ruth Feldman at Pyramid, P.O. Box 1048, Santa Monica, CA 90406. Postcards are black and white. They could be mailed to patrons to advertise a film showing, used for posters, or colored by children after film programs.

★ An especially fine selection of films on traditional crafts and American heritage is available from: Bowling Green Films, Box 384, Hudson, New York 12534. Write for free brochures.

★ ★ ★ ★ ★

★ ★ ★ ★ ★

★ If your library has no film collection, there are many places you can borrow films for no charge. Try the media department of your local school system or state and city offices of aging and/or public health. The American Cancer Society, American Heart Association, Planned Parenthood and other organizations are additional sources.

RESOURCES FOR MORE INFORMATION

Distributor's film catalogs provide good descriptions of films. Many film companies provide study guides for selected films. These guides often contain interesting ideas for discussion/activities before or after film showings. Many catalogs are indexed by subject. Check Audio-Visual Marketplace (R.R. Bowker & Co. - annual) for addresses and write for free catalogs. A postcard works fine.

There are several good filmographies of films dealing with aging. If I were to buy only two of these books, for use in a library media center, I'd buy the first two.

- About Aging: a Catalog of Films, Mildred V. Allyn, comp., 1979, Ethel Percy Andrus Gerontology Center, University of Southern California, Los Angeles, CA 90007. 249 pages. $4.90 prepaid.

  Annotated listing of films about various aspects of aging. Annotations are excellent. Special section on videocassettes and index of films by categories (ex: family relationships, sexuality, death/grief, etc.) A very complete listing.

- Aging; a Filmography, Judith Trojan, 1974, Educational Film Library Association, 17 W. 60th Street, New York, New York 10023. $2.00 prepaid.

  An annotated list heavy on films that are "profiles" of older people - such as Antonia Brico, I.F. Stone, Henry Miller, Imogene Cunningham and others. Well-written and interesting reading. Also includes a list of films indexed by subject and addresses of distributors.

o Audio-Visual Aids: Uses and Resources in Gerontology
Ira S. Hirschfield and Theresa N. Lambert, ed., 1978, Ethel Percy Andrus Gerontology Center, University of Southern California, Los Angeles, CA 90007. $4.35 prepaid.

How to use audio-visual aids to improve teaching and training in gerontology. The emphasis in this bibliography is on providing relevant information for determining the appropriateness of a selection for a specific instructional purpose. "Instructional purposes" covered include Aging, Housing & Environment, Physical Health, Mental Health, Roles & Relationships, Retirement, Death & Dying, Poetry & Music. Includes films, filmstrips, slides, videocassettes, audiocassettes, poetry and musical recordings. I found the format a bit difficult to follow. More for teachers than librarians.

o Films on Aging, 1978, U.S. Conference of Mayors, 1620 Eye Street, N.W., Washington, D.C. 20006. Free.

List of films on aging shown at a film festival sponsored by the Conference.

o Media Resources For Gerontology, Penelope Sahana, comp., 1977, Gerontology Publications, Institute of Gerontology, 520 E. Liberty Street, Ann Arbor, MI 48109, $4.00 + shipping & handling.

Another annotated listing of films, videotapes, slide/tape programs, audio tapes, filmstrips, etc. on aging. The corner of the book is a miniature animated movie.

o Report - UM-C Center For Aging Studies Film Series, Rosemary Orgren, comp., 1976, Center for Aging Studies, University of Missouri - Columbia, 721 Clark Hall, Columbia, MO 65201. Free.

"During the Fall Semester of 1976, the Center for Aging Studies presented a series of 12 films on aging. Persons who attended the series evaluated each film, followed by the composite evaluation which rates the film, make recommendations for its use, and lists general comments."

o A Selected Guide to Films on Aging, Prakash C. Sharma, comp., 1978, Vance Bibliographies, P.O. Box 229, Monticello, ILL 61856. $1.50 + shipping & handling.

A typewritten ripoff; don't waste your money!

CHAPTER TEN

☞ PROJECT EVALUATION ☚

Project evaluation forms were designed by the Project Advisory Committee. We tried to get input from both library patrons and librarians for use in writing the Project Manual. These forms proved invaluable in adding humanity and truth to the manual. The Project Librarian made photocopies of all forms received. She then cut them up according to subject and pasted the material onto large sheets of newsprint. This worked particularly well and allowed the Project Librarian to look at all comments on a particular topic at once to draw conclusions. It's an excellent, workable system for analyzing data - if you're not lucky enough to have access to a computer!

STAFF EVALUATION FORMS

Staff received evaluation forms that were to be filled out and turned in each week during the summer. Most librarians filled them out though some provided only attendance figures. Overall the form worked well. We'd recommend using a similar form for keeping track of your summer programs. At the end of the summer, we bound completed forms in an Acco-binder and made the set available to System librarians. They're great for sharing program ideas, successes and failures!

All staff members who attended a Project workshop were sent a final evaluation form at the end of the summer. The results were spectacular; the best comments were collected on this form. Many librarians, library directors and other staff members (who were not directly involved with the day-to-day programming) sent in substitute reports and comments about how they saw the program's success and failure. The Project Librarian could not have put this manual together without the support and communication of System librarians and other staff!

The two staff evaluation forms follow:

WEEKLY TALLY SHEET

Name of Program(s)	Date	Attendance (Put number) Child	Senior	Other
____________________	____	____	_____	____
____________________	____	____	_____	____
____________________	____	____	_____	____
____________________	____	____	_____	____

Staff Participation (check as appropriate)

_____ Children's _____ YA _____ Adult _____ Other

Volunteer Participation (check as appropriate)

_____ Senior _____ Other

Comments: Successes, Failures, Helpful Tips from Others...

Notes on Intergenerational Aspects of Program

FINAL EVALUATION FORM

The 1980 Summer Reading Program was part of an L.S.C.A. funded project to involve children and seniors together in public libraries. I would appreciate your taking the time to fill out one additional form to evaluate the project. Your input will be most helpful to me in preparing the Project Manual. The Project Manual will be distributed to libraries across the country interested in trying intergenerational programming. Please be candid and honest in your answers. You need not sign your name. I realize how much has been asked of you during the Summer Reading Project and I sincerely appreciate the time and care each one of you has taken to become involved. Thank you very much for your help.

Marilyn Green
Marilyn Green
Intergenerational Project Librarian

General

1. If you were to have an intergenerational theme for the Summer Reading Program in your library again, what would you do differently?

2. Did you feel you had a say in the development of the program? Please comment.

3. If you had had more input at the beginning, what would you have changed?

4. What impact did the program have on your library in terms of staff time and responsibilities? For instance, who contacts schools, seniors, volunteers, etc. (e.g. children's staff, adult staff, circulation staff...)

5. What changes did this program make in intra-staff relationships and responsibilities? (e.g. circulation staff, children's staff, adult staff...)

Programs

1. How many intergenerational programs/activities did you do?

2. How much intergenerational contact was there?

3. What helped make this interaction work?

4. What were your programs? You need only comment about programs designed to involve all ages. If contact between children and seniors happened at a program NOT designed to be intergenerational, I'd like to hear about that, too. Please comment on: Was there intergenerational contact? Did it increase intergenerational awareness? Were S.B.C.L.S. materials used?

5. Did participants/audience enjoy the intergenerational programs?

   Children? _____ YA's? _____ Parents? _____ Seniors? _____

   Comments.

Program in terms of Children

1. If your library had a Summer Reading Club, How many participated?

   Children_____ YA_____ Adults_____

2. How does this number compare to past years?

3. To what do you attribute the increase/decrease? (i.e. Do you think it had anything to do with this year's theme?)

Program in terms of Seniors

1. Describe the involvement of seniors in your library's summer activities.

2. How many seniors got involved?

   As volunteers ______ As Program participants ______ Other ______
   Please comment on successes and failures.

3. What would you have done differently in terms of involving seniors in the program?

Publicity

1. How did you promote books on intergenerational themes?

   To children? To adults? To young adults?

2. Where did you publicize the 1980 Summer Reading Program for your library? Check as many as apply.

   In the library ______
   School visits ______
   Senior Center ______
   Retirement communities ______

   News media (specify) __________
   ____
   Other __________________________
   ____

4. What publicity did you feel was most effective and why?

5. Which publicity did you feel was least effective and why?

Handouts

1. Which of the handouts was most popular in your library? If there was one that was a loser -- please indicate.

2. If you used one of the handouts in a program, please comment.

Please include any locally-produced handouts when you return this form.

Resource File

1. Was the resource file useful?

2. Any changes you would like to see in it?

3. What month (Spring 1981) would you like to receive an updated resource file?

Thank you for taking the time to fill out this form.

I am a Children's Staff ______ Adult Staff ______ Circ Staff ______
Other ______

EVALUATION BY PATRONS

We were not as successful in obtaining comments from our patrons. We developed a patron evaluation form but the focus of the form was too slanted toward seniors. The forms did not work very well with children, parents and other patrons. Moderately successful were patron comment notebooks. The System office proveded cardboard bound notebooks for patron comments on the Summer Reading Program. Many librarians decorated the cover of the notebook and left it on the circulation desk or in the children's area. In general, what the forms and notebook comments indicated was that patrons like programs, for all ages and parents were most enthusiastic about the idea of intergenerational programs.

--"I like hearing from people about the younger times they've had!"-- a child.

--"It's very important for younger people to have contact with older adults especially since so few know their grandparents. Please have more of such programs." -- a parent.

--"I worked as a volunteer in the program. A valuable experience and hope it introduced children to new concepts about art and American handwork through appreciation of quilts and quiltmaking." -- a senior volunteer.

--"I worked as a Library Grandparent. It's always interesting to associate with children!" -- a senior volunteer.

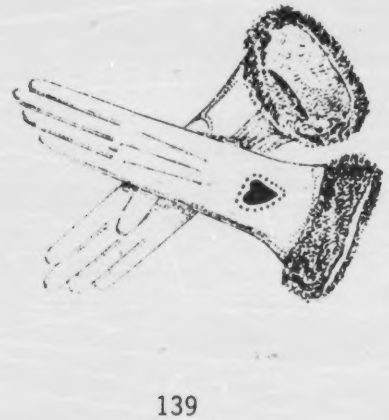
--"It's a good program for children to learn about the past." -- a parent.

--"My "thing" is libraries at senior centers. I grew up on a homestead in Montana, I organized a Friends of the Library group and got a new library built. I think people should be taught to keep learning all their lives." -- a senior volunteer.

--"I worked as a volunteer. It was a well-run and worthwhile program. Particularly good involvement of children as responsible participants." -- a senior volunteer.

--"Your new adult programs and the intergenerational events are a terrific idea. I like to see the library used as a center for the community and for the community's exploration of new ideas. Reading and readers are just the beginning..." -- a parent.

--"Get newer and better sounding records. Have a petting zoo in the back. Get cassette tapes. Get a T.V. and a new paint job. Get video cassette games. Get theatre movies. Rearrange the shelves. Get a stereo. Give away books nobody borrows." -- an ambitious child.



PATRON EVALUATION FORM

This library is participating in a special Summer Reading Project this summer. The federally-funded project hopes to involve children and older adults together in libraries. Will you help us by taking a few minutes to fill out this evaluation form? Thank you.

1. Where did you see/hear publicity about the Summer Reading Project?

   _____Library
   _____Friend
   _____School
   _____Senior Center
   _____Newspaper
   _____Radio
   _____Television
   _____Other__________________
   _____Did not see any publicity

2. Are you a _____child _____Senior _____parent _____other.

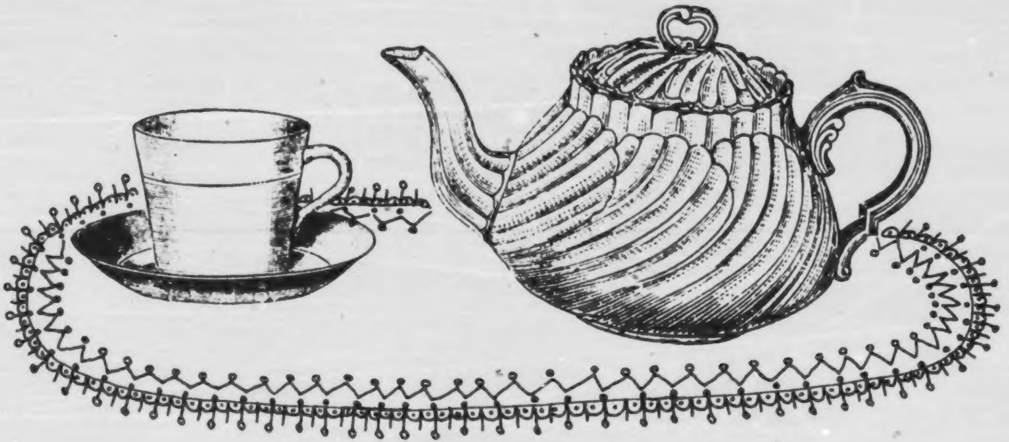
3. Do you prefer library programs for: _____all ages _____a specified age group? Comments?

4. Was the time of the program good for you? _____Time _____Yes _____No Comments?

5. Do you have any ideas for other library programs? Please comment.

6. Do you know others who might like to do a program for the library? Would YOU? Please put name and phone so we can contact you.

7. If you worked as a volunteer in this program, did you find it to be a valuable experience? Is there anything you'd change? Any comments?



CHAPTER ELEVEN

A COMMENT ON INTERGENERATIONAL PROGRAMMING AS A REGULAR PART OF PUBLIC LIBRARY SERVICE

Nearly all the ideas tried during the 1980 "Now and Then" Summer Reading Program could be used in a library at any time of the year. The South Bay Cooperative Library System received an additional nine months of L.S.C.A. funding through June 1981. We chose ten "Focus Libraries" at which we are continuing efforts to produce intergenerational programs. Seniors are helping regularly with library programs:

- The Library Grandparent Program at the San Benito County Library is going strong on Saturdays during the school year. The Grandparent from the Foster Grandparent Program will be back for the summer of 1981.

- A senior who conducted a special program on stamp collecting during the summer of 1980, now runs a regular stamp club at the Mitchell Park Branch Library in Palo Alto.

- Children at the Mountain View Public Library made valentines for seniors in convalescent homes. Valentines were delivered on the bookmobile's regular route.

- The Rosegarden Branch of the San Jose Public Library has a special "for all ages" program each month.

In the spring of 1981, the South Bay Cooperative Library System sponsored an Intergenerational Authors Festival. Authors who write books about relationships between young and old visited System libraries to talk about their books and to meet librarians and patrons. Participating authors included: Anne Alexander, Delores Beckman, Eleanor Cameron, Dr. Fitzhugh Dodson, Robbie Fanning, Susan Goldman, Nonny Hogrogian, David Kherdian and Sally Wittman.

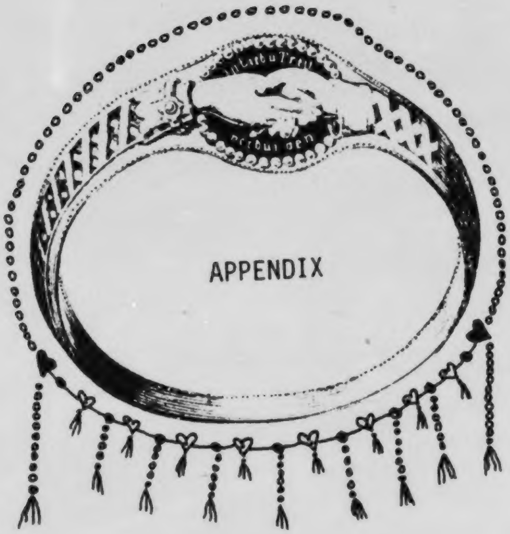
You don't need a grant to try intergenerational programming. Phyllis Clare of the San Jose Public Library puts it best: "The concept of intergenerational programming is positive and constructive, and is an appropriate avenue for the public library to use in fulfilling its mission to serve the total community. It is a concept that can be incorporated into regular on-going programs for children and seniors and other age groups as well. The S.B.C.L.S. Intergenerational Summer Reading Program served as a vehicle to introduce the concept. However, implementing the idea requires focus and commitment. It requires changes in attitudes and a different approach to program planning. Since most public libraries have staffing problems, a high level of enthusiasm is needed to implement new ideas successfully. For these reasons, strong and vocal support from administrators would increase the chances for a successful program."

We'd like to hear about your successes and failures with intergenerational programming! Write to us:

Marilyn V. Green
Intergenerational Project Librarian
South Bay Cooperative Library System
2635 Homestead Road
Santa Clara, California 95051
408-984-3278

MEMBER LIBRARIES of the SOUTH BAY COOPERATIVE LIBRARY SYSTEM:

Mountain View Public Library
Palo Alto City Library
San Benito County Library
San Jose Public Library
San Juan Bautista City Library
Santa Clara City Library
Santa Clara County Library
Sunnyvale Public Library



APPENDIX

Aspects of Life on the American Farm
A Resource Guide for Librarians

This guide included suggestions of books, program ideas and miscellany about life on the American Farm.

General Works Concerning Things Found Around the Farm

"When tillage begins, other arts follow."
--Old Farmer's Almanac

Arthur, Eric Ross and Witney, Dudley - The Barn; a Vanishing Landmark in North America, New York Graphic Society, New York, 1972. (728.95) Large format photographic essay on barn architecture.

Gladstone, M.J. - A Carrot for a Nose; the Form of Folk Sculpture on America's City Streets and Country Roads, Charles Scribner's Sons, New York, 1974. (J 745)

Horwitz, Elinor Lander - Mountain People; Mountain Crafts, Lippincott, Philadelphia, 1974. (745.5)

Kaye, Myrna - Yankee Weathervanes, E.P. Dutton, New York, 1975. (745.5)

Klamkin, Charles - Weathervanes; the History, Design and Manufacture of an American Folk Art, Hawthorn, New York, 1973. (745)

National Geographic Society, ed., The Craftsman in America, National Geographic Society, Washington, D.C., 1975. (745.5)

Neal, Avon - Scarecrows, Clarkson Potter, New York, 1978. (745)

* * *

PROGRAM IDEA

SCARECROWS: Scarecrows can be easily constructed with donated old clothes. Children could come dressed as scarecrows. Build a scarecrow and read or tell scarecrow and/or crow stories. Some examples are: Happy Harry and the Scarecrow by Anne Geelhaar and The Wooden Man by Max Bollinger. Parts of the Oz books could be used as well as music from the film version of The Wizard of Oz. Loosen up and relax the children by having them pretend to be boneless, jelly-like scarecreatures.

* * *

Paulsen, Gary - Farm; a History and Celebration of the American Farmer, 1977.

Sloane, Eric - American Barns and Covered Bridges, W. Funk, New York, 1954. (728.95)

Sloane, Eric - A Museum of Early American Tools, W. Funk, New York, 1964. (621.9)

Sloane, Eric - A Reverence for Wood, W. Funk, New York, 1965. (620.12)

****

PROGRAM IDEA

WOOD: Have a local woodworker, whittler, or wood carver come to demonstrate his/her craft in the library. Stories might include:
Pinocchio by Carlo Collodi; Karl's Wooden Horse by Lois Donaldson, The Big Orange Thing by Jerry Juhl and A Tree is Nice by Janice M. Udry.
It might be possible to have a wood "glue in" using free scraps from the scrap pile at your local lumberyard.

****

I Live/Lived on a Farm.

> "Where we love is home. Home that our feet may leave, but not our hearts."
>
> --O.W. Holmes

Adult Non-Fiction

In the Eastern United States

Britt, Albert - An America that Was - What Life Was Like on an Illinois Farm Seventy Years Ago, Barre Publishing Company, Barre, MA., 1964. (977.3)

Bromfield, Louis - Malabar Farm, Harper and Row, New York, 1948. (630.1)

Bromfield, Louis - Pleasant Valley, Harper and Row, New York, 1943. (630.1)

Capote, Truman - The Thanksgiving Visitor, Random House, Inc., New York, 1967. (818)

Carroll, Gladys Hasty - Only Fifty Years Ago, Little Brown, Boston, MA., 1963. (818)

Haley, Alex - Roots, Doubleday, Garden City, New York, 1976. (929.2)

Hoyt, Murray - 30 Miles for Ice Cream, Stephen Greene Press, Brattleboro, VT., 1974. (630.1)

Leimbach, Patricia P. - A Thread of Blue Denim, Prentice-Hall, Englewood Cliffs, N.J., 1974. (977.123)

Lieberman, Archie - Farm Boy, Abrams, New York, 1974. (630.1)

Sloane, Eric - Diary of an Early American Boy, Noah Blake, 1805, W. Funk, New York, 1962. (630.1)

Stadtfield, Curtis K. - From the Land and Back; What Life Was Like on a Family Farm and How Technology Changed It, Charles Scribner's Sons, New York, 1972. (630.1)

Taber, Gladys - The Best of Stillwater, Lippincott, Philadelphia, 1976. (974.6) (Selections from several of Ms. Taber's books)

Teale, Edwin Way - A Naturalist Buys an Old Farm, Dodd-Mead, New York, 1974. (574.9746)

White, E.B. - The Second Tree From the Corner, Harper and Row, New York, 1954. (817) (A selection of essays some of which deal with life on the farm)

In the Western United States

Cheney, Margaret - Meanwhile Farm, Les Femmes, Millbrae, CA., 1975. (630.1)

Dean, Barbara - Wellspring, Island Press, Covelo, CA., 1979.

Dobie, J. Frank - Some Part of Myself, Little Brown, Boston, MA., 1952 (818) (Other titles by Mr. Dobie also deal with life on a farm in the West)

Donald, Alma P. - Love and Three Squares a Day in Montana, Exposition Press, New York, 1964. (978.6)

Gallagher, Dorothy - Hannah's Daughters - Six Generations of an American Family 1876-1976, Crowell, New York, 1976. (929.2)

Huntley, Chet - The Generous Years - Remembrances of a Frontier Boyhood, Random House, New York, 1968. (978.6)

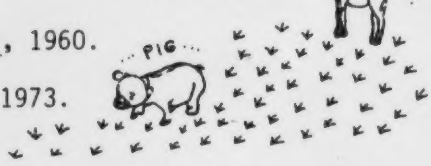
Morrall, June - Half Moon Bay Memories, Moonbeam Press, Half Moon Bay, CA., 1978. (979.469)

The Farm in Fiction

...HEN and CHICKS...

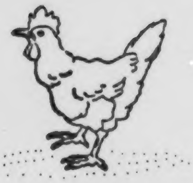
Adult

Arnow, Harriet - Hunter's Horn, 1975.
Berry, Wendell - The Memory of Old Jack, 1974.
Bromfield, Louis - The Farm
Carleton, Jetta - The Moonflower Vine, 1962.
Cather, Willa - Oh Pioneers!, 1913.
Faulkner, William - The Reivers, 1962.
Ferber, Edna - So Big, 1925.
Guthrie, A.B. - The Big It and Other Stories, 1960.
MacDonald, Betty - The Egg and I, 1945.
Peck, Richard N. - A Day No Pigs Would Die, 1973.
Pound, Arthur - Once a Wilderness
Rawlings, Marjorie - The Sojourner, 1975.
Richter, Conrad - The Fields, 1946.



Adult (continued)

Richter, Conrad - The Trees, 1940.
Stegner, Wallace - The Big Rock Candy Mountain, 1943.
Stuart, Jesse - The Land Beyond the River, 1973.
Updike, John - Of the Farm, 1965



Juvenile

Picture Books for the Young

> "Ten snowy white pigeons are standing in line on the roof of the barn in the warm sunshine."
>
> --Maude Burnham

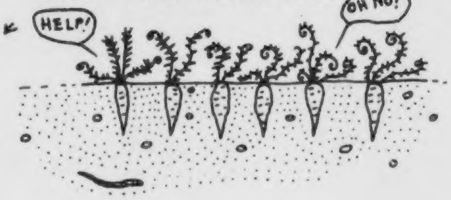
Aliki - Go Tell Aunt Rhody
Brown, Margaret Wise - The Country Noisy Book
Chandoha, Walter - A Baby Goose for You
Cole, Joanna/Photographs by Jerome Wexler - A Calf is Born (J 636.2)
Cole, Joanna/Photographs by Jerome Wexler - A Chick Hatches (J 636.2)
Galdone, Paul - The Old Woman and Her Pig
Isenbart, Hans-Heinrich/photographs by Hanns-Jorg Anders - A Foal is Born (J636.1)
Larsson, Carl - A Farm (J 636.1)
O'Neill, Mary - Big Red Hen
Nodset, Joan L. - Who Took the Farmer's Hat?
Nolan, Dennis - Big Pig
Petersham, Maud and Miska - The Rooster Crows: A Book of American Rhymes and Jingles
Provensen, Alice and Martin - Our Animal Friends at Maple Hill Farm
Quackenbush, Robert - Old MacDonald Had a Farm
Schoenherr, John - The Barn
Sewell, Helen - Blue Barns - the Story of Two Big Geese and Seven Little Ducks
Spier, Peter - The Fox Went Out on a Chilly Night
Tresselt, Alvin R. - Wake Up Farm!
Woods, Betty - The Zow-Binger

Juvenile

For Readers Aged 12+

Carner, Chas - Tawny
Cleaver, Vera - Dust of the Earth
Curry, Jane Louise - Beneath the Hill
DeJong, Meindert - Puppy Summer
Eckert, Allan W. - Incident at Hawk's Hill
Engebrecht, P.A. - Under the Haystack
Hamilton, Virginia - Zeely
Howard, Elizabeth - Winter on Her Own
Hunt, Irene - Up a Road Slowly
Meyer, Carolyn - Amish People - Plain Living in a Complex World
North, Sterling - The Wolfling

A fine film about farms: Yesterday's Farm - 16½ minutes, color from Films Inc.



Peck, Robert Newton - Trig
Rabe, Berniece - Naomi
Rawlings, Marjorie - The Yearling
White, E. B. - Charlotte's Web

Note: Not included are the many titles about horses and owning horses such as the Black Stallion books, Black Beauty, etc.

The Pullet

"This is the rooster (point to forehead)
This is the hen (point to chin)
This is the pullet (point to nose)
What did I say this is? (point to nose)
Pullet." (pull the person's nose)
--Traditional Finger Play

* * *

AGING - A QUESTIONNAIRE

1. Name two things that worry you about growing old.
2. Name two things that you look forward to in old age.
3. Name two things that you dislike about old people.
4. Name two things that you like about old people.
5. List in order the three most common places where you would find old people in your community.
6. To what age would you like to live?
7. I consider people over the age of ____ to be old people.
8. What in life makes growing old worthwhile?
9. Do you shut out thoughts of growing old? Why?
10. Assume for a moment that you are 80 years old. Describe how you would live on a typical day.

--Adapted from Teaching About Aging by Gary R. Smith. Center for Teaching International Relations, University of Denver (Colorado Seminary), Denver, Colorado, May 1978. Permission to reprint this material has been granted by CTIR, University of Denver.

* * *

SO YOU THINK YOU KNOW THE FACTS ON AGING? - A TRUE AND FALSE

1. Aging begins at birth? True False
2. There are three women to every two men over the age of 65 in America. True False
3. All people get senile when they get old. True False
4. Malnutrition is common in older people. True False

5. In the U.S., 20% of all people over the age of 65 live in nursing homes. True False
6. Most elderly people are preoccupied with their impending death and are fearful of it. True False
7. Statistics show that whites live longer than any other racial group in this country. True False
8. The mandatory retirement age in the U.S. is 65. True False
9. One out of every five Americans is 55 or older. True False
10. People cannot hold a paying job and, at the same time, receive Social Security benefits. True False
11. Older people tend to lose interest in sex. True False
12. Old people prefer living alone. True False
13. Older people have the same needs as everyone else. True False
14. Most old people are poor. True False

SO YOU THINK YOU KNOW THE FACTS ON AGING? - A TRUE AND FALSE ---- ANSWERS

1. True From the moment we are born we are changing and aging.
2. True U.S. statistics show that 70% of all people over 65 are women; 30% are men. So who's the "weaker" sex?
3. False Recent studies of senility show that major causes in people of ALL ages are poor nutrition and drug abuse. Studies indicate that up to 8% of the population over the age of 65 may suffer from dementia (senility) to some degree. Of this 8%, 50-75% suffer from Alzheimer's Disease or senile dementia -- a progressive deterioration ofbrain tissue. Often, what looks like senility is actually depression.
4. True
5. False Only one in one-hundred lives in an institution (not quite 5%). Out of this number, 40% are there on a temporary basis. The average age of admission to nursing homes is 80.
6. False Studies show that as people become older, the majority tend to come to terms with their own mortality.
7. True Statistically, whites receive better medical care because they can better afford it. Native Americans have the lowest life expectancy in this country.
8. False The federal law changed in 1978 making the age 70.
9. True That proportion is expected to climb to 1 in 3½ over the next 40 years.
10. False At this time (April 1981), a retired person can earn as much as $5,000 a year, from employment salaries, without losing Social Security benefits. Beyond that point, $1 of benefits is forfeited for each $2 of earned income.
11. False There is a modest decline in frequency of sexual activity and a slight increase in male impotence. But, sex does not cease to be of interest.
12. False While some older people prefer living alone, no healthy person wants to withdraw entirely.
13. True!
14. False One in four senior citizens live below the federal poverty level (6% of people 65+).

SONGS ON AGING USED AT S.B.C.L.S.
WORKSHOPS ON AGING - MARCH 1980

"Kids" from Bye, Bye Birdie (R.C.A. 1963 LOC-1081 RE)
"Teach Your Children" from Deja Vu - Crosby, Stills, Nash & Young (Atlantic 1970)
"Circle Game" from Joanie Mitchell's White Album (A&M 6376)
"Father and Son" and "Tea for the Tillerman" from Tea for the Tillerman/Cat Stevens (A&M SP 4280)
"I'm a Kid Again - I'm Five" from My Name is Barbara/Barbara Streisand (Columbia CS 9136)
"Grown-up" from Hotcakes/Carly Simon (Electra 7E-1002)
"When I'm 64" from Sergeant Pepper's Lonely Hearts Club Band/The Beatles
"Emma Rose" from Back Roads/Kate Wolf & the Wildwood Flower (Owl 1976)
"Among My Souvenirs" from Frank Sinatra/Frank Sinatra (Harmony/Columbia HS 11390)
"It Was a Very Good Year" from Goin' Places/the Kingston Trio (Capitol TI564)
"I'm Glad I'm Not Young Anymore" from Gigi/sung by Maurice Chevalier (MGM E3641ST)
"Old Friends" from Bookends/Simon & Garfunkel (1967 KCS 9529)
"Hello In There" from Diamonds & Rust/Joan Baez (A&M SP-4527 1975)

THE ODDS FOR LONG LIFE

The questionnaire below came from Robert Collins, Director of Instruction in the Bellevue, Washington Public Schools, who has used it to stimulate class discussion of life expectancy. We thought we would use it to stimulate personal thinking on that subject among workshop participants. Beware. The figures are unscientific and extremely imprecise--merely sketchy indicators of some characteristics and practices that may contribute to long life. Furthermore, the predictions here are geared to the mythical average man; they will predict for any one of us only in terms of very rough odds. As a result, anyone past middle age may find that the "prediction" for him/her is death several years ago.

Year of Birth Period	Men	Women
1880-1900	35 - 40	37 - 42
1901-1904	46 & 2 mo.	48 & 8 mo.
1905-1908	48 & 8 mo.	51 & 5 mo.
1909-1912	50 & 7 mo.	54 & 4 mo.
1913-1916	51 & 8 mo.	55 & 5 mo.
1917-1920	52 & 6 mo.	56 & 5 mo.
1921-1924	58 & 2 mo.	61 & 2 mo.
1925-1928	58 & 5 mo.	61 & 10 mo.
1929-1932	58 & 10 mo.	63 & 2 mo.
1933-1936	60 & 6 mo.	65 & 5 mo.

Year of Birth Period	Men	Women
1937-1940	62	66
1941-1944	64 & 6 mo.	68
1945-1948	65	70 & 4 mo.
1949-1952	65 & 11 mo.	71 & 6 mo.
1953-1956	67	74
1957-1961	67 & 6 mo.	74 & 2 mo.
1962-	67 & 8 mo.	74 & 4 mo.

Write down your basic life expectancy _________Years _________Months

Present Age

Age	Add	Age	Add	Age	Add
1-4 yrs.	1 yr.	31-35	3 yrs.	61-65	8 yrs.
5-10	2 yrs.	36-40	3½ yrs.	66-70	9½ yrs.
11-15	2 yrs.	41-45	4 yrs.	71-75	11½ yrs.
16-20	2 yrs.	46-50	4½ yrs.	76-80	12 yrs.
21-25	2½ yrs.	51-55	5½ yrs.	81-85	6½ yrs.
26-30	3 yrs.	56-60	6½ yrs.	85+	4½ yrs.

Family History

Add 1 year for each 5 yr. period your father has lived past 70.
Do the same for your mother. New Total______yrs. _______mo.

Marital Status

If you are married, add 5 years.
If you are over 25 and are not married, deduct one year for every unwedded decade. New Total______yrs. _______mo.

Where You Live

Small town -- add 3-5 years.
City -- subtract 2 years. New Total______yrs. _______mo.

Economic Status

If wealthy or poor for greater part of life, deduct 3 years.
New Total______yrs. _______mo.

Your Shape

If you are over 40, deduct 1 year for every 5 lbs. you are overweight. For each inch your girth measurement exceeds your chest measurement, deduct 2 yrs.
New Total______yrs. _______mo.

Exercise

Regular & moderate add 3 years; regular and vigorous, add 5 years.
New Total______yrs. _______mo.

Disposition

Good-natured and placid add 1-5 years. Tense and nervous subtract 1-5 years.
New Total______yrs. _______mo.

Alcohol

Heavy drinker -- subtract 5 years. Very heavy drinker --subtract 10 years.
New Total______yrs. _______mo.

Smoking

½ to 1 pack per day -- subtract 3 years
1 to 1½ packs per day -- subtract 5 years

1½ to 2 packs per day -- subtract 10 years
Pipe or cigar -- subtract 2 years

New Total______yrs. _______mo.

Family Environment
Regular medical checkups and regular dental care - add 3 years.
Frequently ill - subtract 2 years.

FINAL TOTAL_______yrs. _______mo.

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SLIDE-SHOW ON AGEISM

Slide	Subject	Narration
		I would like to look at how the media in this country looks at old people. The views we get present us with many stereotypes & simple lies. Older people are as varied, if not more so, as any group. The members of the older population have many different needs and wants. We do all have the same basic requirements.
1	Attractive dwelling	All people need a decent place (1) to live (2) rather than a cast-off shack. (3)
2	Detail of #1	
3	Dilapidated dwelling	
4	Vegetables at Farmer's Market	A good diet (4) rather than pickings from a trash bin. (5)
5	Trash bin near grocery store	
6	Dollar bills and change	We all need to know that we will have an adequate income. (6)
7	Display window of department store	And, we all need clothing, (7)
8	Old man and woman walking together	friendship, (8) (9)
9	Old woman and pet	
10	Older person working (we used slide of storyteller in Africa)	and a sense of usefulness. (10)

Other cultures, particularly non-industrial ones, honor the elderly. Sadly, this is not what we see from looking at advertisements in magazines, commercials on television or greeting cards. For example, how would you feel about getting older if you got one of these birthday cards? True - you wouldn't send a

Slide	Subject	Narration
11 12 13	Search the card racks for examples of ageist greeting cards. They're not hard to find. Some of the ones we found: "Happy Birthday! You're not getting older, you're getting better!" Open the card and inside it says "HA HA HA HA HA HA HA!!!" Another card: "Know what I'd do if I were your age?" & inside..."Burn my birth certificate." Another: "Growing old is only a state of mind..."& inside: "brought on by grey hair, false teeth, wrinkles, a big belly, short breath and an over-all feeling of being constantly & totally pooped! Happy Birthday!"	card of this sort to an older person but think about the image/attitude it expresses about aging. (11) (12) (13)
14	Look for an example of a non-ageist card. The one we used read: "On your Birthday - remember - age is a matter of mind..." & inside: "if you don't mind, it doesn't matter. Happy Birthday!"	Now here's an example of a non-ageist card. (14)
15 ?	We found a picture of a question-mark shaped candle in a mail order catalog. These candles are readily available in dime stores.	Here's a birthday candle you can order for your birthday cake. (15) "Birthday candle is shaped like a question mark! Let's you celebrate the day without counting the years! Prettily tops cake - for several birthdays!" At least they assume you'll have another! Now let's look at some magazine advertisements.
16	Lady in kitchen, hair in bun, wearing apron, etc.	How many times have you seen an old woman portrayed like this, (16)
17	We used a Norman Rockwell painting of a group of old women gossiping	or a group of older women portrayed like this (17)
18	Norman Rockwell painting of an old man fishing	or an older man portrayed like this (18)
19	Older man in Santa Claus suit	or like this? (19)

Slide	Subject	Narration
21	Ad for Moisture Whip shows young model and mentions how Moisture Whip deals with wrinkles	When you do find an advertisement featuring an older person, it's likely to be an advertisement for wrinkle cream (21)
22	Ad for Arthritis Strength Bufferin	pain remedies (22)
23	Ad for Feenamint	or laxatives. (23) (24)
24	Ad for Modane	
25	 Ad for Bell Telephone or any ad that shows older people in a good, fair light	Surely older people are not the only ones who consume these products nor are they the only products that older people buy! I would like to show a few good advertisements to balance the bad. Things are getting better. Perhaps, in a few years, this slide show will be obsolete. Bell Telephone has recently used some advertisements like this one which I think are nice. (25)
26	Slide of an older man reading	Why is it that getting older is looked at with so much disgust and fear in this country? Why do we dwell on the negative aspects? (26)
27	Ad for Ivory Liquid showing women of two ages and a caption: "Who's 22 & who's 30? Ivory Liquid helps keep hands young looking."	I think it is the biological aspect of aging, so visible in the media, that has, to a large extent, conditioned our culture's conception of aging. Physical images of the old--grey hair, wrinkles, fatigue, bent spine, shuffling walk, sickness, pain -- are all discomforting. As is the realization that death, as an end to aging, will come to us all. It is difficult to hold a positive view of aging if it is seen only in terms of deteriorization. We are put off by these images. Here's a classic example of magazine advertising. (27) (28)
28	Ad for Ivory Liquid showing two pair of hands and the caption: "Who's	

	the mother & who's the daughter? Try and guess from their hands."	Luckily, Ivory has dropped this advertisement, but I think we all remember it. Who's to say that young hands are better, more attractive, more useful and more desirable than old hands... hands that have been around for a while. Read poem "Calder's Hands" by John Updike (New Yorker, 12-6-76, p. 45).
29 30	Grandma Moses' hands from: Grandman Moses by Otto Kallir, Abrams, 1973	These hands (29) (30) belonged to Grandma Moses who was a farm wife with ten children until she took up painting at 76 years of age. She died at the age of 101 having just completed a beautiful painting, full of hope, entitled "The Rainbow."
31	Picture of Maria Martinez from: The Living Tradition of Maria Martinez, by S. Peterson, Kodansha, 1977 	Other old hands belonged to Maria Martinez, the potter. (31) Martinez spoke in Washington, D.C. shortly before her death in 1980. A reporter present at the lecture spoke of her hands as "etched with age & roughened by work - still show their knowledge in movement and in repose. Every gesture has a purpose. When she stood to speak at the Renwick, she raised those hands in a benediction so strong that a physical presence could be felt in the back row."
32	Picture of George Washington Carver from: George Washington Carver: An American Biography, Doubleday, 1963	George Washington Carver (32) kept working even when he was well over 80 years of age. People said that night after night, while the rest of the town was asleep, a light still shone in his window.
33	Photo of Imogene Cunningham from: Imogene Cunningham: A Portrait, by Judy Dater, 1979	Imogene Cunningham (33), the photographer, had nearly completed a book of portraits of people past 90 when she died at the age of 93. "After all," she said, "Have you noticed what my contemporaries are doing? Talking about their arthritis."
34	Photo of Churchill from: Famous Portraits by L. Fritz Gruber, Ziff-Davis, 1960	Winston Churchill (34) was Prime Minister of Great Britain until he was in his 80's.
35	Photo of Einstein from: Famous Portraits by L. Fritz Gruber, Ziff-Davis, 1960	Albert Einstein (35) remained active in his field until his death at 74.

Slide	Subject	Narration
36	Photo of Schweitzer from any source	Albert Schweitzer (36) was 70 when he began working for world peace. He actively cared for patients in his hospital in Gabon until his death at 90.
37	Photo of Sandburg	Carl Sandburg (37) was writing poetry well into his old age.
38	Photo of Gandhi	Gandhi (38), India's great statesman and spiritual leader, was 72 when he launched the movement for his country's independence from Great Britain.
39	Photo of O'Keeffe	Georgia O'Keeffe (39), now in her 90's, still climbs onto the roof of her house to take in the desert landscape. She is still painting.
40	Photo of Chevalier	And this (40), of course, is Maurice Chevalier. Chevalier was mcst famous for his performances in later life. I have a tape of Jack Benny reminiscing about Chevalier and commenting on his own old age. (Play tape of Jack Benny talking about aging from: The Jack Benny Story, Radiola Records #2MR-4546 - $10.95 - available from: Educational Record Sales, 157 Chambers Rd., New York, N. Y. 10007.)

I show the pictures of these great old people because as I said earlier, we can understand anything better if we examine what it means to us personally. These active, old people are wonderful role models to follow. Looking at their hands and faces can give us a positive view of aging. It's not just grey hair and wrinkles; it is insight and knowledge. A person with many years behind him/her is far from a symbol of disaster. He/she represents instead a victory for having made it so far along in life.

There are things we can alter in our lifestyles to age well. Hopefully by emphasizing positive examples of aging (such as these people), one day we, as a culture, will say "old" in the way we now say "great" or "tall."

* * *

CRITERIA FOR ANALYZING LIBRARY MATERIALS FOR AGEISM

The following guidelines should be used as aids in analyzing library materials for stereotypical views of older people. Ask the following questions when you come across a book, film or other material with older people as characters:

1. Are the older people in this book models you'd like to follow? Would you like to be like this older character when you get old? If the material is aimed at children, what effect would the description of the older character have on a child reading/viewing/hearing story?

2. Is the older character's personality fully developed? Concern for both positive and negative, weak and strong aspects should be shown. In other words, an older character should be neither unfailingly pleasant (e.g. "sweet little old lady") nor totally cruel and crabby (e.g. "wicked old witch").

3. Is the older person's physical appearance described fully and in a non-stereotypical manner both in illustrations and text?

4. Are "loaded" adjectives used to describe older characters? Watch for words like "old", "grouchy", "withered","shriveled", etc. Watch for careful, sensitive use of descriptors.

5. Is the older character identified by his/her own name (e.g. Marge Smith) vs. solely in terms of his/her relationship to other characters (e.g. grandma or grandpa)?

6. How effective is the older person's inclusion in the story? Is she/he more than a token representative of the age group?

7. What is the older character's relationship to others in the story? Is the older person's self-reliance and dependence on others balanced?

8. How are "problems" in the story presented and resolved? Is the older person presented as the "problem?" Is the older person involved in finding a solution?

9. Are older people shown as participants in the story's action? Does the older person have a meaningful occupation and is what he/she does fully described? If the older character does not work, is he/she involved in a variety of worthwhile activities?

10. Does the older character engage in activities with a variety of different age groups?

11. Is the older character pictured realistically in illustrations? Is the character's clothing, hairstyle, language, etc. consistent with the time and setting? Look at the older character in relation to other characters. Is he/she pictured in a way that makes him/her appear too old in relation to the ages of children or grandchildren?

12. What does the story tell you about the position of older people in the society it portrays?

13. Is the older character portrayed in a stereotypical role in his/her ethnic group or race?

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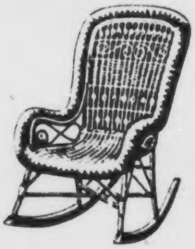
SLIDE SHOW ON AGEISM IN CHILDREN'S LITERATURE

Slide	Subject	Narration
1	Photo of a minority person	To begin, let's look at how ageism & racism are similar. For example, look at this photograph of a black woman (1) and think of all the unsavory racist names you might call her -- or you can imagine an Irish person, a Chicano, or an Italian -- the race doesn't matter. Think of names that are totally unacceptable to speak aloud. Now let's look at some pictures of old people.
2	Photo of a witch	Here, for example, is your old hag (2)
3	Picture of old witch from Vassilia the Beautiful, Goznak, Moscow, 1976	and you might call this woman an old crone (3)
4	Old Mother Hubbard from Old Mother Hubbard & Her Dog by Paul Galdone, McGraw Hill, N.Y., 1960	and here is your old spinster (4)
5	Cover of July 28, 1975 New Yorker (shows an old woman chasing a butterfly)	and how about a frustrated old biddy. (5)
		I could also show you an old geezer, a dirty old man, an old goat or a fuddy-duddy. These words are to old people what the words you all thought of for the old black woman are to black people.
6 7	Two pictures of Cinderella's stepmother from: Cinderella, Classics Illustrated Junior #503, Classics Illustrated, N.Y. 1969 or another version	Unfortunately, older people are often portrayed in an ageist manner in children's books. This ageist portrayal goes back a long way; many favorites are ageist. For example, look at these illustrations from Cinderella. (6) (7) Cinderella's stepmother displays many of the stereotypes of older people & she looks much too old to be Cinderella's mother -- she looks more like her grandmother!
8 9	We used slides of a gingerbread house. Slides of the old woman would also be suitable	All of us remember the descriptions of the old woman in Hansel and Gretel: (8) (9) "All at once the door opened and a woman as old as the hills, leaning on crutches, came creeping out...the old woman only pretended to be friendly, really she was a wicked witch who lay in

Slide	Subject	Narration
		wait for children, and had built the house of bread just to lure them inside." How many of us were afraid of the old woman in the neighborhood because we had heard this story? Modern children's books ARE getting better in terms of their portrayal of older people. Better, but still not great. Modern children's books can sometimes be criticized because they emphasize negative aspects of growing old.
10	Picture of Wonkham-Strong from How Tom Beat Captain Najork and His Hired Sportsmen, ill. by Quentin Blake, Atheneum, N.Y., 1974	For example, here's a picture (10) of Miss Fidget Wonkham-Strong from Russell Hoban's book How Tom Beat Captain Najork & His Hired Sportsmen. Miss Fidget Wonkham-Strong is described as a "maiden aunt - who took no nonsense from anyone. She wore an iron hat. When she walked the flowers drooped and when she sang the trees all shivered." Hardly a good role model of an older person!
11 12	Pictures of Uncle Otto from Grouchy Uncle Otto by Alice Bach, ill. by Steven Kellogg, Harper & Row, N.Y., 1977	On the male side of the coin, here is Grouchy Uncle Otto (11) from the book by Alice Bach. Uncle Otto spends most of his time growling & rewriting his will. (12) True--there are some old people like this, but it is not a good image on which to base early perceptions of the elderly.
		Most children's books (with older people as characters) can be criticized, not so much for these negative views of the elderly, but because they cast older people in a limited number of roles. In general, older characters in children's books are simply not alive. They are not problem solvers nor are they physically exertive or emotionally developed.
13	Bookjacket of Mandy's Grandmother by Liesel Moak Skorpen, ill. by Martha Alexander, Dial Press, N.Y., 1975	As Mandy (13), in Mandy's Grandmother by Liesel Moak Skorpen says: "What I know about grandmothers is that they're very boring." For example, most of the children's books I looked at showed older women in the kitchen wearing aprons and cooking.

Slide	Subject	Narration
14	Picture of the grandmother in the kitchen from Watch Out for Chicken Feet in Your Soup by Tomie de Paola, Prentice-Hall, Englewood Cliffs, N.J., 1974	(14) I'm not saying there's anything wrong with this role. Many people, both young and old, do spend time in the kitchen cooking and wearing aprons; but, that's not all they do.
15	Picture of Mrs. Brandon from Peter and Mr. Brandon by Eleanor Schick, ill. by Donald Carrick, Macmillan, N.Y., 1973	Here are some other examples: (15) Mrs. Brandon in Peter and Mr. Brandon by Eleanor Schick,
16	Picture of Mrs. Brown from Scat! by Arnold Dobrin, Four Winds Press, 1971	Mrs. Brown (16), Scat's grandmother in Scat! by Arnold Dobrin,
17	Picture of Hilda from Fisherman's Luck by Josephine Aldridge, ill. by Ruth Robbins, Parnassus Press, Berkeley, CA, 1966	and Hilda (17) in Fisherman's Luck by Josephine Aldridge. This is the only time Hilda appears in the story -- pouring coffee for the men. This is, otherwise, a good book; I would go so far as to say it's good despite Hilda's portrayal.
18 19	Pictures of the men working from Fisherman's Luck	(18) It is one of the few books I came across that shows older men doing demanding, physical work outdoors. (19) Another prevalent thing to watch for in children's books, is grandmothers who are much too old in relation to the ages of their grandchildren or husbands. A popular favorite often
20	Verso of half-title page --picture of the two grandmothers with their grandson from Nana Upstairs and Nana Downstairs by Tomie de Paola, G.P. Putnam's Sons, N.Y., 1973	criticized for this is (20) Nana Upstairs and Nana Downstairs by Tomie de Paola. One of these women is the child's grandmother; the other, his great-grandmother. What do you think? It seems possible to me that a very young child could have an older mother, hence an older grandmother and great-grandmother. Another book that is (and I think you'll agree with this one) guilty of showing a woman much, much too old in relation to her husband and grandchild is My Grandpa is a
21	Title page My Grandpa is a Pirate by Jan Loof, tr. by Else Holmelund Minarik, Harper & Row, N.Y., 1968	Pirate by Jan Loof. (21) The Grandmother in this story looks old enough to be her husband's mother rather than his wife! (22) This

Slide	Subject	Narrative
22	Picture of the grandparents & grandson from My Grandpa is a Pirate	book is just ageist all the way around. (23) (24)
23 24 	Slides showing the out-of-it grandmother sleeping while her husband and grandson play together, from My Grandpa is a Pirate	I might mention that I have yet to see a book that shows a very young-looking grandmother. Now I'd like to contrast these poor examples with some that I consider good. In Hi, Mrs. Mallory by Ianthe Thomas, Mrs. Mallory's character is well drawn in both text and illustrations.
25	Mrs. Mallory in her kitchen from Hi, Mrs. Mallory by Ianthe Thomas, ill. by Ann Toulmin Rothe, Harper & Row, N.Y., 1979	Here she is in her kitchen (25)
26	Mrs. Mallory in her rocking chair from Hi, Mrs. Mallory	and here she is in her rocking chair (26)
27	Picture of Mrs. Mallory dancing from Hi, Mrs. Mallory 	but she can also do a lively dance with her young friend. (27) Mrs. Mallory dies in the end of the story and the subject of death is treated with sensitivity. I would like to say here that Mrs. Mallory did not "die of old age." People die of disease, accidents, abuse of their bodies, etc. -- but not "of old age." A better way to put it might be that "Mrs. Mallory died of natural causes." Let's look at a few more "positive" books with older people as characters. I'd like to look at two titles that were illustrated by Trina Schart Hyman.
28	Book jacket of Jane Wishing by Tobi Tobias, ill. by Trina Schart Hyman, Viking, N.Y., 1977	(28) Jane Wishing by Tobi Tobias is the story of a young dreamer who wishes she were prettier, richer, etc. While most members of her family are unsympathetic to her wishes and dreams, her grandmother is her ally.
29	Picture of Jane and her grandmother with the dog from Jane Wishing	(29) The drawings are realistic and sensitive. Some critics have criticized the book because the grandmother just sits around. I feel this criticism is unfair as other characters are not shown as any more active. They sit around with the grandmother. One must balance good points with bad

Slide	Subject	Narration
30	Front of book jacket from How Does It Feel to Be Old? by Norma Farber, ill. by Trina Schart Hyman, E.P.Dutton, N.Y., 1979	when evaluating any title. The tough, real family scenes in Jane Wishing balanced with the young girl's dreams make it a winner. Another book, illustrated by Ms. Hyman, is the highly acclaimed How Does It Feel to Be Old? by Norma Farber. (30) This book is a must for all libraries. It delivers exactly what it promises...the feelings of an older woman expressed with honesty and wit in both text and illustrations. This is a really special book. (31)
31	Back of book jacket from How Does It Feel to Be Old?	
32 33	Pictures of grandmother & grandson from The Angry Moon by William Sleator, ill. by Blair Lent, Little Brown & Co., Boston, 1970	There are several good titles that show older people in other cultures. Among them are The Angry Moon by William Sleator, illustrated by Blair Lent. (32) A Tlingit tale in which the grandmother is a powerful, magical woman. (33)
34 35	Pictures of grandmother & granddaughter from Annie and The Old One by Miska Miles, ill. by Peter Parnall, Little, Brown & Co., Boston, 1971	And, of course, Annie and The Old One by Miska Miles (34) with illustrations by Peter Parnall. (35) These titles are valuable for the venerable roles the older people play in the stories, as compared to some of the Western portrayals of elders. There are also several successful books of photographs which I would like to mention.
36 37 38	Cover of Grandparents Around the World by Dorka Raynor, Albert Whitman & Co., Chicago, 1977. Plus several pictures from the book.	Grandparents Around the World by Dorka Raynor (36) gives us a chance to compare older people (37) and children (38) around the world.
39	Cover of I Love My Grandma by Steven Palay, photos by Brent Jones, Raintree, Milwaukee, WI, 1977	I Love My Grandma by Steven Palay with photos by Brent Jones (39) gives us yet another view.
40 41	Pictures from I Have Four Names for My Grandfather by Kathryn Lasky, photos by Christopher G. Knight, Little, Brown & Co., Boston, 1976	As does I Have Four Names For My Grandfather by Kathryn Lasky. (40) (41)

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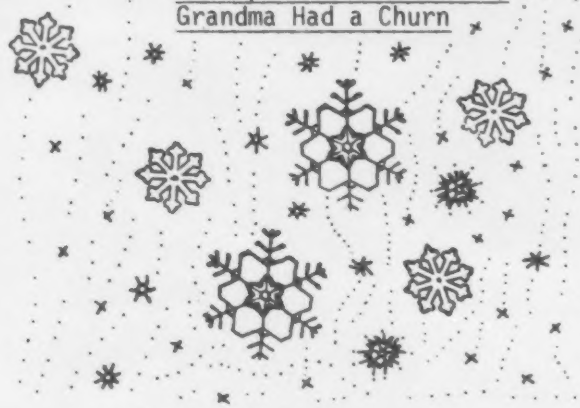
Slide	Subject	Narration
42	Cover of Grandpa Had a Windmill, Grandma Had a Churn, by Louise A. Jackson, photos by George Ancona, Parent's Magazine Press, N.Y. 1977	And the nostalgic Grandpa Had a Windmill, Grandma Had a Churn by Louise Jackson (42), with photographs by George Ancona, which shows us life on the American farm. (43) I include these books because often they don't describe as much as they show through excellent photographs.
43	People playing music in Grandpa Had a Windmill, Grandma Had a Churn	
		(44) Children often get their early ideas about what it's like to be old from children's books. It is important to present them with good, non-stereotypic role models on which to base their own aging. Let's hope the day is near when we will all say OLD like we now say TALL or GREAT. I would like to close with a familiar passage from The Velveteen Rabbit by Margery Williams that presents a wonderful picture of aging.



"The Skin Horse had lived longer in the nursery than any of the others. He was so old that his brown coat was bald in patches and showed the seams underneath, and most of the hairs in his tail had been pulled out to string bead necklaces. He was wise, for he had seen a long succession of mechanical toys arrive to boast and swagger, and by-and-by break their mainsprings and pass away, and he knew that they were only toys, and would never turn into anything else. For nursery magic is very strange and wonderful, and only those playthings that are old and wise and experienced like the Skin Horse understand all about it.

"What is REAL?" asked the Rabbit one day, when they were lying side by side near the nursery fender, before Nana came to tidy the room. "Does it mean having things that buzz inside you and a stick-out handle?"

"Real isn't how you are made," said the Skin Horse. "It's a thing that happens to you. When a child loves you for a long, long time, not just to play with, but REALLY loves you, then you become Real."

"Does it hurt?" asked the Rabbit.

"Sometimes," said the Skin Horse, for he was always truthful. "When you are Real you don't mind being hurt."

"Does it happen all at once, like being wound up," he asked, "or bit by bit?"

"It doesn't happen all at once," said the Skin Horse. "You become. It takes a long time. That's why it doesn't often happen to people who break easily, or have sharp edges, or who have to be carefully kept. Generally, by the time you are Real, most of your hair has been loved off, and your eyes drop out and you get loose in the joints and very shabby. But these things don't matter at all, because once you are Real you can't be ugly, except to people who don't understand."

Acknowledgements

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Quotation from *How Tom Beat Captain Najork and His Hired Sportsmen* by Russell Hoban, illustrated by Quentin Blake, © Atheneum Publishers, New York, 1974. Used with permission.

Quotation from *Mandy's Grandmother* by Liesel Moak Skorpen, illustrated by Martha Alexander, © The Dial Press, New York, 1975. Used with permission.

Quotation from The *Velveteen Rabbit* by Margery Williams, © Doubleday and Company, Inc., New York, 1958. Used with permission.

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BIBLIOGRAPHIES

The following annotated bibliographies include * books, for readers of different ages, which present aging and the aged in a realistic manner. Titles which are not so good are also included. While the books listed here vary in literary quality, reading some of them may help you or your patrons better understand the aging we all experience. These bibliographies are not intended to be definitive. They could all be used as sources for in-library displays. Selected titles could also be used on bookmarks and/or other library handouts.

ASPECTS OF AGING - NON-FICTION

SELECTED TITLES

Books marked with an asterisk (*) are titles recommended for a core collection on aging.

Getting the Facts Straight

Birren, James E. *Psychology of Aging*
Prentice-Hall 1964
Mental and physical development from youth to maturity. Textbook.

*Bradbury, Wilbur and the Editors of Time-Life Books *The Adult Years*
Time-Life 1973
Growth as a life-long cycle. Bradbury focuses on: A Window on Adulthood; The Years of Choice, Facing Middle Age and The Vintage Years.

*Comfort, Alex *A Good Age*
Crown 1976
Alphabetically arranged statements on subjects relating to aging (from ageism to youth). Intersperced with portraits of famous and not-so-famous active oldsters. Very readable.

*de Beauvoir, Simone *The Coming of Age*
translated by Patrick O'Brien
G. P. Putnam's 1972
Monumental classic. The author's thesis that treatment of the aged is "society's secret sin" is well documented by historical and present-day examples in various societies.

*Downs, Hugh *Thirty Dirty Lies About Old*
Argus Communications 1979
Quick-moving debunking of 30 myths of aging. Written in an interesting upbeat fashion, it's a good first read on aging.

*Klein, Lenore *How Old is Old?*
Illustrated by Leonard Kessler
Harvey House 1967
A simple explanation of aging in the myriad forms of life. (Ages 6-8)

*National Council on Aging, Inc. *Factbook on Aging; a Profile of America's Older Population*
1978
The bible of facts and statistics (from a variety of sources) on older Americans. Basic subjects include: demography, income, employment, physical and mental health, housing, transportation, and criminal victimization. Should be in every library.

National Council on Aging, Inc. "Facts and Myths About Aging"
1976 (Pamphlet)
An excellent booklet separating facts from myths. Single copies FREE from: National Council on Aging, 1828 L St. N.W., Washington, D.C. 20036.

Puner, Morton To the Good Long Life: What We Know About Growing Old
Universe Books 1974

Silverstein, Alvin, Virginia & Glenn Aging
Franklin Watts, Inc. 1979
Physiological, psychological and sociological aspects of aging explained clearly and simply. (Ages 12+)

Aging Well - Some Practical Titles

*Adler, Joan The Retirement Book
William Morrow 1975
"Complete early-planning guide to finances, new activities and where to live.

"The Aging Eye: Facts on Eye Care for Older Persons" (Pamphlet)

Common symptoms and treatments of vision problems. Single copies FREE from the National Society for the Prevention of Blindness, 79 Madison Ave., New York, N.Y. 10016.

American Association of Retired Persons

"Your Retirement Activities Guide"
"Your Retirement Anti-Crime Guide"
"Your Retirement Benefits Guide"
"Your Retirement Consumer Guide"
"Your Retirement Estate Tax Guide"
"Your Retirement Federal Tax Guide"
"Your Retirement Food Guide"
"Your Retirement Health Guide"
"Your Retirement Home Repair Guide"
"Your Retirement Housing Guide"
"Your Retirement Job Guide"
"Your Retirement Legal Guide"
"Your Retirement Money Guide"
"Your Retirement Safety Guide"
"Your Retirement Widowhood Guide"

Series of helpful pamphlets. Single copies FREE to members of A.A.R.P./N.R.T.A., P. O. Box 2400, Long Beach, CA 90801.

*Biegel, Leonard The Best Years Catalogue
G. P. Putnam's Sons 1978
A "Whole Earth Catalogue" for older Americans.

*Butler, Robert N. & Lewis, Myrna Sex After Sixty; A Guide for Men and Women in Their Later Years
Harper & Row 1976
(Also available in large print from G. K. Hall)

Dickinson, Peter A. The Fires of Autumn; Sexual Activity in the Middle and Later Years
Drake 1974

"Foot Health and Aging" (Pamphlet)
Single copies FREE from the American Podiatry Association, 20 Chevy Chase Circle, N.W., Washington, D.C. 20015.

Geba, Bruno H. Vitality Training for Older Adults; A Positive Approach to Growing Older
Random House/Bookworks 1974
Developing a positive attitude towards growing older using simple breathing exercises and relaxation techniques.

*Kleyman, Paul Senior Power; Growing Old Rebelliously
Glide Publications 1974
Organizing and working for change.

*Knopf, Olga Successful Aging
Viking 1975
At 85, Dr. Olga Knopf knows how to do it.

Morrison, Erwin G. (Morie) Retirement in the West; How and Where to Enjoy the Best Years of Your Life
Chronicle Books 1976
Covers Southwest, Northwest, Central and Northern Mountain States and California.

*Rosenthal, Richard The Hearing Loss Handbook
St. Martin's Press 1975

*Sheehy, Gail Passages
E. P. Dutton 1974
Assurances that what one is going through at one time or another is probably one of the predictable "passages" we encounter on our "journey" from adolescence through old age.

*Taylor, Robert B. Feeling Alive After 65: The Complete Medical Guide for Senior Citizens & Their Families
Arlington House 1973
Good general advice on health problems that may occur in later life.

Tenenbaum, Frances Over 55 Is Not Illegal
Houghton-Mifflin 1979
Good general resource book. Includes useful addresses and information on education, work, volunteering and political action as well as a section on exercise and nutrition.

*U.S. Social Security Administration Social Security Handbook
U.S. Government Pringing Office 1974
Everything you need to know about social security.

Uris, Auren Over 50; The Definitive Guide to Retirement
Chilton 1979
A very personal approach to retirement and beyond. The sections on deciding whether to retire and adjusting to life after retirement are especially good. 600+ pages.

A Family Approach to Aging - Some Helpful Titles

American Health Care Assn. "Thinking About a Nursing Home" (Pamphlet)

A consumer's guide for choosing a long term care facility. Single copies FREE from: American Health Care Association, 1200 15th St., N.W., Washington, D.C. 20005.

Bumagin, Victoria E. & Him, Kathryn F. Aging is a Family Affair
T. Y. Crowell 1979

Fritz, Dorothy Bentolet Growing Old is a Family Affair
John Knox Press 1972

*Galton, Lawrence Don't Give Up On An Aging Parent
Crown 1975

A reassuring, realistic look at aging written by a physician. Dr. Galton explores myths about "diseases of the elderly" and includes an especially good section on depression.

"How to Choose a Nursing Home; A Shopping and Rating Guide" (Pamphlet)
1974

$1.00 from: Gerontology Publications, Institute of Gerontology, University of Michigan, 520 E. Liberty St., Ann Arbor, MI 48109.

*Jury, Mark and Dan Gramp
Grossman 1976

Photodocumentation of how one family took care of their dying father/grandfather. Many libraries include a copy of Gramp in both the children's and adult collections. Since it includes photographs of funeral, casket, etc., it's a controversial title.

*Musson, Noverre The National Directory of Retirement Residences: Best Places to Live When You Retire
Frederick Fell, Inc. 1973

Arranged geographically.

*Nadar, Ralph & Blackwell, Kate You and Your Pension
Grossman 1973

What you should know about pension plans.

*Nassau, Jean Choosing a Nursing Home
T. Y. Crowell 1975

The best available book on this subject. Thorough coverage of all aspects from costs to patient's rights.

*Otten, Jane & Shelley, Florence D. When Your Parents Grow Old
Funk & Wagnalls 1976

"Information and resources to help the adult son or daughter cope with the problems of aging parents." An especially practical title.

Schwartz, Arthur N. Survival Handbook for Children of Aging Parents
Follett 1977

*Silverstone, Barbara and Hyman, Helen Kandell
You and Your Aging Parent; The Modern Family's Guide to Emotional, Physical and Financial Problems
Pantheon 1976
Regarded as the best book on the subject. Comprehensive and practical. Basic to all library collections.

Stern, Edith M. You and Your Aging Parents
Harper & Row 1965
An older title which is still helpful and sound.

From Personal Experience: What better way to learn what it's like to be old than from those who are?

Ancona, George Growing Older
E.P. Dutton 1978
A collection of memories of older people including warm photographs of them as they were then and as they are now. (Ages 12+)

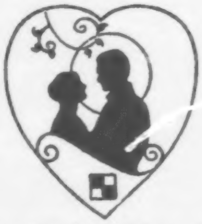
Armour, Richard Going Like Sixty: A Lighthearted Look at the Later Years
McGraw-Hill 1974
Getting old from the humorist's point of view.

Blythe, Ronald The View in Winter: Reflections on Old Age
Harcourt 1979
Eloquent view of the lives of the elderly residents (from all walks of life) of an English village.

Bales, Carol Ann Tales of the Elders; a Memory Book of Men and Women Who Came to America as Immigrants, 1900-1930.
Follett 1977
What they left behind in the "old country", what they hoped to find in America, and what they actually found. (Ages 12+)

Bluh, Bonnie The Old Speak Out
Horizon 1979
Men and women from 65 to 116 talk openly about their lives and feelings.

*Cunningham, Imogene After Ninety
University of Washington Press 1977
Imogene Cunningham was 92 when she took these photographs of people over ninety. She comments on each photograph.



*Curtin, Sharon Nobody Ever Died of Old Age
Little Brown 1972
Portraits of older people in America. Highly readable.

Dufault, Joan The Bold Survivors! Vintage
Pilgrim 1978
A collection of photographs of older people and the true stories they have to tell.

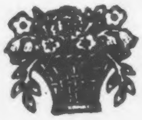
*Farber, Norma How Does It Feel To Be Old?
Illustrated by Trina Schart Hyman
E. P. Dutton 1979
A universal question answered in verse and illustrated with sensitive, realistic drawings. An expression of the ups and downs of old age, memories, and what endures. (Ages 10+)

Gruber, L. Fritz Famous Portraits
Ziff-Davis 1960
Photographs of famous people, many taken in old age.

*Kanin, Garson It Takes a Long Time to Become Young
Doubleday 1978
(Also available in large print from G. K. Hall)
A readable collection of encounters with older people with the message "stay active".

Lauterer, Jock Wouldn't Take Nothin' for My Journey Now
University of North Carolina Press 1980
Old timers in the North Carolina mountains relive and share their lives "in homespun bits and pieces". Illustrated with black and white photographs.

*Levenson, Sam In One Era and Out the Other
Simon & Schuster 1973
A light-hearted look at getting older.



Loke, Margarett, ed. The World as It Was
Simon and Schuster 1980
A photo-documentary of life from 1865 to 1921.

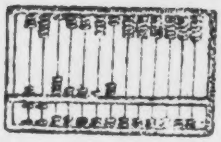
Mack, Herb; Cook, Ann & Gittell, Marilyn What Was It Like When Your Grandparents Were Your Age
Pantheon 1976
Photo essay about life in America in the 1920's and 1930's.

Rieger, Shay Our Family
Lothrop, Lee & Shepard 1972
Memories of a family rendered in various media by the author. Includes especially fond memories of her grandparents and their importance in her life. (Ages 8+)

Ruark, Robert The Old Man and the Boy
Henry Holt & Co. 1953
Ruark's early relationship with his grandfather in North Carolina.

*Sandler, Martin W. The Way We Lived; a Photographic Record of Work in a Vanished America
Little, Brown & Co. 1977
A collection of photographs of people at work in America between 1880 and 1920. Short selections, written by workers, describing the work add to our understanding of what it was like. (Ages 12+)

Scott-Maxwell, Florida — *Measure My Days*
Knopf — 1968
Reflections on life at 82.



Shanks, Ann Zane — *Old is What You Get; Dialogues on Aging by the Old and the Young*
Viking — 1976
Lovely photographs of old and young who express their feelings on death, fears, friends, grandparents, growing older, health, husbands, lifestyle, lonliness, marriage, money, nursing homes, relationships, remarriage, retirement, sex, widowhood, work, etc. This is an especially good book to get yourself thinking about how you feel about aging. (Ages 10+)

Simmons, Paula Worth — *Yesterday's Children*
Aurora — 1972
A collection of black and white photographs and interviews with older people.

*Wiggington, Eliot — *The Foxfire Books*
Doubleday — 1972+
Children's interviews with their grandparents and with other older people about the old days and old ways of Appalachia. Film available (21 minutes, color) from McGraw-Hill.

Wiggington, Eliot — *I Wish I Could Give My Son a Wild Raccoon*
Doubleday — 1976
A collection of 39 interviews with older people throughout the United States.

Aging - A View of Many Cultures

How older people are treated in a variety of cultures. A few isolated places in the world seem to foster long, long life--the mountain villages of Vilcabamba, Kashmir, and the highlands of Georgia in the Soviet Caucasus.

Banik, Allen E. & Taylor, Renee — *Hunza Land; the Fabulous Health and Youth Wonderland of the World*
Whitehorn Pub. — 1960

*Benet, Sula — *How to Live to Be 100; the Life Style of the People of the Caucasus*
Dial Press — 1976

*Butler, Robert N. — *Why Survive? Being Old in America*
Harper & Row — 1975
Pulitzer Prize winning examination of "the tragedy of old age in America".

Clark, John — *Hunza, Lost Kingdom of the Himalayas*
Funk & Wagnalls — 1956

Coles, Robert — *The Old Ones of New Mexico*
University of New Mexico Press — 1973
The lives of four old couples in rural New Mexico.

Mendelson, Mary — Tender Loving Greed
Random House — 1975
How the incredibly lucrative nursing home "industry" is exploiting America's older people and defrauding us all.

Moss, Frank E. & Halamandaris, Val J. — Too Old, Too Sick, Too Bad; Nursing Homes in America
Aspen Systems Corp. — 1977
An expose.

*Myerhoff, Barbara & Simic, Andrei — Life's Career--Aging: Cultural Variations in Growing Old
Sage Publications — 1978
Aging and treatment of older people in various societies.

Myerhoff, Barbara — Number Our Days
E.P. Dutton — 1978
A look at an older Jewish community in Southern California. Myerhoff made a film about the community (also called Number Our Days - not available through distributors).

Palmore, Erdman — The Honorable Elders: A Cross-Cultural Analysis of Aging in Japan
Duke University Press — 1975

*Percy, Charles H. & Mangel, Charles — Growing Old in the Country of the Young
McGraw-Hill — 1974
A study of older people in America. Includes an "Action" section which answers some questions about financial benefits, housing, employment, health care, etc. Includes addresses.

Taylor, Renee — Hunza Health Secrets for Long Life and Happiness
Keats — 1978

Tobe, John H. — Hunza: Adventures in a Land of Paradise
Exposition — 1960

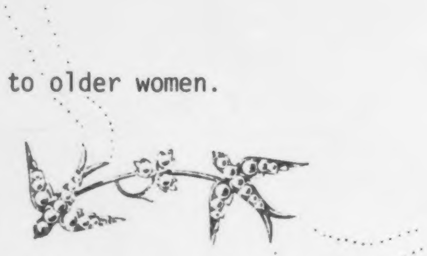
PERIODICALS

In 1970, Ulrich's International Periodicals Directory listed 22 English-language periodicals for older people and/or pertaining to gerontology. In 1975, 47 such titles were listed--more than double the 1970 figure! Periodicals that we found useful and readable for current trends in gerontology and intergenerational programming are listed below. Those suitable for public library collections are marked with an asterisk (*). Contact your State Department of Aging and local Council on Aging for information on locally produced periodicals relating to aging.

NOTE: Reader's Guide to Periodical Literature and Library Literature Index did not prove especially useful for finding articles on intergenerational library programs. If you'd like to read the periodical literature that is available, subject headings to try include: Children's Library Services; Children's Reading - Projects; Children's Reading - Psychological Aspects; Public Libraries - Services to Senior Citizens; Reading - Special Groups of Readers - Senior Citizens; Senior Citizen's Reading. We also conducted a literature search of several data bases in DIALOG. While our search did not turn up many citations on intergenerational programs, a search at a later date may be more fruitful. Descriptors we used include: Cross Age Teaching, Extended Family, Grandchildren, Grandparents, Older Adults, Reading Programs, and Senior Citizens.

*Aging
U.S. Department of Health, Education and Welfare
Superintendant of Documents
U.S. Government Printing Office
Washington, D. C. 20402
$9.25 per year (bi-monthly)
The official magazine of the National Clearinghouse on Aging/U.S. Administration of Aging is especially useful for keeping up on federal legislation affecting older people.

*Coverletter
Older Women's League Educational Fund
3800 Harrison St.
Oakland, CA 94611
$2 per year (quarterly)
Activist newsletter covering issues of interest to older women.



*Fifty Plus
(formerly Harvest Years; Retirement Living)
850 Third Ave.
New York, N. Y. 10022
$8.95 per year (monthly)
Consumer-oriented magazine for those 55-75. Includes regular columns on retirement, investing, taxes, insurance, health and consumer affairs, reviews (books, movies, radio, television), letters to the editor, and features on well-known/not-so-known older people.

Gerontologist
The Gerontological Society
1 Dupont Circle
Washington, D. C. 20036
$29 per year (bi-monthly)
Each issue (75-100 pages) is usually devoted to two or more topics. A professional, scholarly, well-respected journal.

*Gray Panther Network
Gray Panthers
3635 Chestnut St.
Philadelphia, PA 19104
$5 per year (bi-monthly)
Activist newsletter. Reports on current legislation and meetings. Another good buy. A complimentary copy is available upon request.

Journal of Gerontology
The Gerontological Society
1 Dupont Circle
Washington, D. C. 20036
$39 per year (bi-monthly)
Similar to Gerontologist though more scholarly. A subscription to both journals is available for $59 per year.

*Modern Maturity
American Association of Retired Persons
215 Long Beach Blvd.
Long Beach, CA 90802
$4 per year/$10 for 3 years (bi-monthly)

National Senior Citizen's Law Center Washington Weekly Newsletter
National Senior Citizen's Law Center
1424 16th St., N.W., Suite 300
Washington, D. C. 20036
FREE (weekly)
Most current information on developments in aging at the federal level. Each issue contains a calendar of federal hearings and notices of Federal Register items of interest to the elderly.

*Prime Time
1700 Broadway
New York N. Y. 10019
$15 per year (monthly)
Life-style magazine of special interest to readers ages 45-65.

Prime Times
c/o ACTION
806 Connecticut Ave. N.W.
Washington, D. C. 20525
FREE (quarterly)
Extremely useful publication with all the latest news about ACTION's programs for older Americans. A regular "Take Note!" column provides information about new government publications (often FREE) and the like.

*Second Spring
The Magazine of the Adult Community
Adult Benevolent Association
121 Golden Gate Avenue
San Francisco, CA 94102
$4 per year (bi-monthly)
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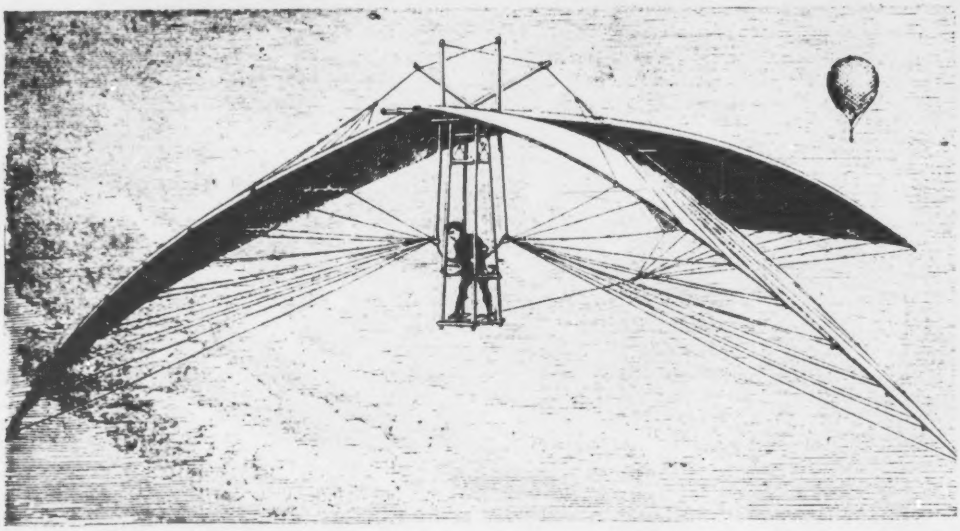
Slick, well-designed, entertaining magazine for older adults. Heavier on cheerful, good news and nostalgia than on practical information. Regular columnists include Herb Caen and Hugh Downs. A good, relaxing read.

In addition to the periodicals listed above, we found the following history-oriented periodicals useful in coming up with ideas for our summer programs: American Heritage, Antiques, Early American Life, Farm Journal, Foxfire, Good Old Days, Mother Earth News, Organic Gardening and Farming, Old House Journal and Yankee. Check your library's holdings and spend an afternoon in the periodical room looking through old issues.

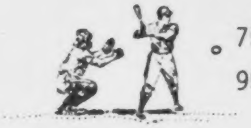
Of particular interest to anyone embarking on this sort of program is a new magazine called Cobblestone (the history magazine for children). It's available by subscription only for $15 per year (monthly) from: Cobblestone, Box 4156, Manchester, N.H. 03108. Each issue deals with an event or subject and its history (ex: the Grand Canyon, summertime, etc.). There are always puzzles, games, suggestions for further reading/listening and a calendar of events in history for the month. It's well designed, substantial, well written and fun.

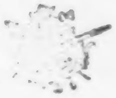


PAST SEVENTY: A LISTING

Many people live active lives past 70 years of age. The following lists will provide good role models for your future years as well as ideas for bibliographies, displays or perhaps a Film Series. Biographical films are noted when available.

These people not only lived past 70 but were active and productive in their later years. I'm sure you can think of others!

Name	Occupation	Lived to Age
Adams, Abigail The Adams Chronicles (Films, Inc.)	writer	74
Adams, Henry The Adams Chronicles (Films, Inc.)	historian	80
Adams, John Quincy The Adams Chronicles (Films, Inc.)	6th President of the U.S.	81
Adams, Maude	actress	81
Addams, Jane	social worker	75
Armstrong, Louis	jazz musician	71
Barton, Clara	nurse/founder of the Red Cross	91
Bateson, Gregory	anthropologist/philosopher	76
Bell, Alexander Graham	inventor/scientist	75
Bellini, Giovanni	artist	86
Benton, Thomas Hart	artist	76
Braque, George	artist	81
Carver, George Washington The Boyhood of George Washington Carver (Coronet)	scientist	79
Casals, Pablo Pablo Casals (Irving Lesser Enterprises)	cellist	97
Cassatt, Mary	artist	81
Chevalier, Maurice	actor	83
Churchill, Winston Churchill the Man (Pyramid)	statesman	91
Cobb, Ty	baseball player 	75
Cunningham, Imogene Imogene Cunningham at 93 (Carousel Films) Imogene Cunningham, Photographer (Time-Life) Never Give Up, Imogene Cunningham (Carousel Films)	photographer	95



Dana, Charles	writer	78
DeGaulle, Charles	statesman	80
Charles DeGaulle (McGraw-Hill)		
Douglas, William O.	Supreme Court Justice	82
Mr. Justice Douglas (Carousel Films)		
Durante, Jimmy	comedian	86
Duvoisin, Roger	author	79
Eakins, Thomas	artist/photographer	72
Edison, Thomas Alva	inventor/scientist	84
Thomas Alva Edison-Lightning Slinger (Lucerne)		
The Wizard Who Spat on the Floor: Thomas Alva Edison (Time-Life)		
Thomas Alva Edison (McGraw-Hill)		
Einstein, Albert	scientist	76
Ellington, Duke	musician	75
Franklin, Benjamin	statesman	84
Benjamin Franklin: Citizen of Two Worlds (Phoenix)		
Ben Franklin (Lucerne)		
Freud, Sigmund	psychiatrist	83
Frost, Robert	poet	89
A Lover's Quarrel with the World (BFA Educational Media)		
Galileo	scientist	78
Galileo & His Universe (BFA Educational Media)		
Gandhi, Mahatma	religious leader	79
Gandhi (McGraw-Hill)		
Goethe	philosopher	83
Goya, Francisco	artist	82
Hardy, Thomas	writer	88
Holmes, Oliver Wendall	Supreme Court Justice	94
Homer, Winslow	artist	74
Hugo, Victor	writer	83
Irving, Washington	writer	76
Iturbi, Jose	musician	84
Johnson, Samuel	writer	75
Jones, Mary (Mother Jones)	labor agitator	100
Jung, Carl Gustav	psychiatrist	86
Kostelanetz, Andre	conductor	78
MacArthur, Douglas	WW II general	84
Douglas MacArthur-Supreme Commander, Pacific Theatre (Time-Life)		
Mao Tse-Tung	statesman	83
Mao Tse-Tung (McGraw-Hill)		

Martinez, Maria Povera	potter/artist	94
Matisse, Henri	artist	85
Matisse-A Sort of Paradise (Films, Inc.)		
Maugham, Somerset	writer	92
Mead, Margaret	anthropoligist	77
Meir, Golda	stateswoman	80
Golda Meir (Time-Life)		
Michelangelo	artist	89
Michelangelo: The Last Giant (McGraw-Hill)		
Miller, Henry	writer	88
Henry Miller Odyssey (Masters & Masterworks)		
Henry Miller Asleep & Awake (New Yorker Films)		
Monet, Claude	artist	86
Morse, Wayne	U.S. Senator	74
Moses, Grandma	artist	101
Grandma Moses (Radim Films, Inc.)		
Mountain Wolf Woman	Winnebago Indian/mother	76
Muir, John	naturalist	76
Nabokov, Vladimir	writer	78
Penney, J. C.	merchant	95
Perleman, S. J.	writer	76
Picasso, Pablo	artist	92
Picasso: Artist of the Century (MacMillan)		
Picasso is 90 (Carousel Films)		
Pissarro, Camille	artist	73
Porter, Katherine Ann	writer	90
Rivera, Diego	artist	71
Rouault, Georges	artist	87
Sandburg, Carl	poet/biographer	89
Carl Sandburg at Gettysburg (Carousel Films)		
The World of Carl Sandburg (Phoenix Films)		
Schary, Dore	playwright/producer	74
Schweitzer, Albert	missionary/surgeon	90
Shaw, George Bernard	writer	94
George Bernard Shaw (McGraw-Hill)		
Siqueiros, David A.	artist	78
Snow, C. P.	writer	74
Sojourner Truth	abolitionist	86
Still, Clifford	artist	75

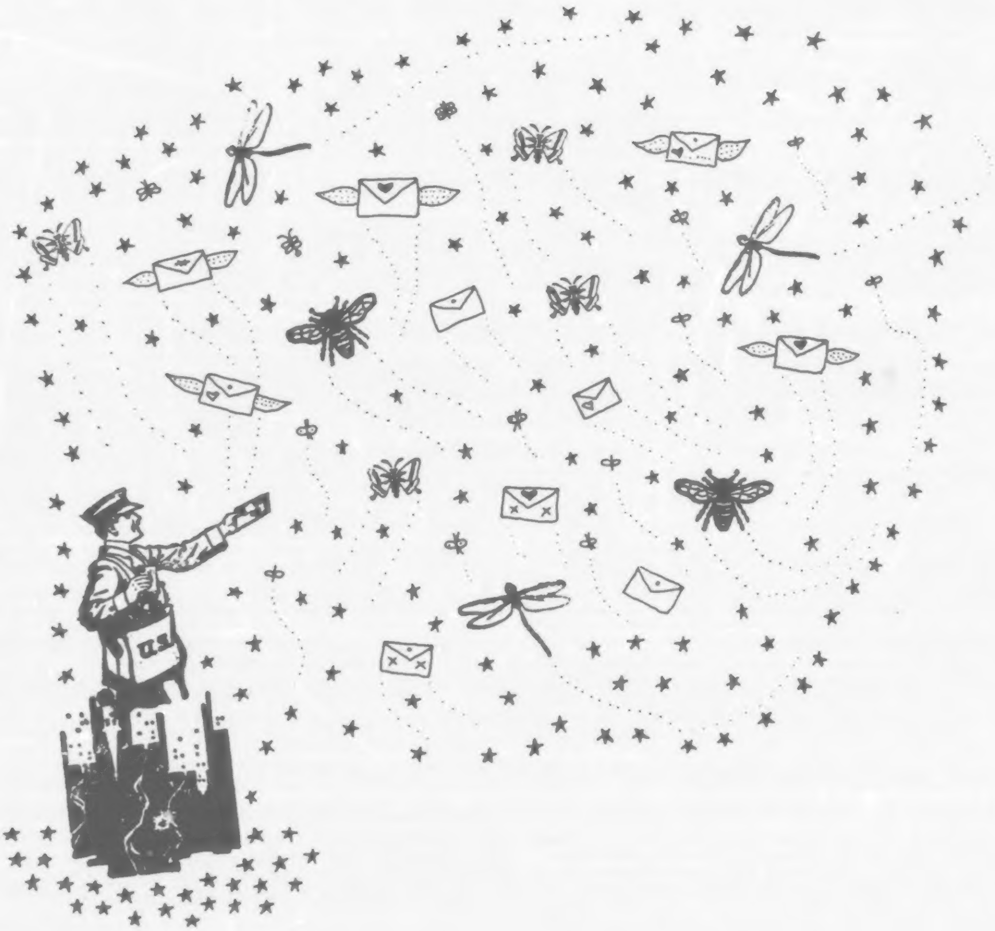
Tennyson, Alfred Lord	poet	83
Tito, Marshal Josip Broz	statesman	87
Verdi, Giuseppe	composer	88
Whitehead, Alfred North	mathematician	86
Wodehouse, P. G.	writer	94
Wright, Frank Lloyd	architect	90
Young, Chic	cartoonist (Blondie & Dagwood)	72

PEOPLE OVER 70, ALIVE AND ACTIVE TODAY

Name	Occupation	Age
Acuff, Roy	country-western musician	77
Albert, Eddie	actor	72
Anderson, Dame Judith	actress	82
Astaire, Fred	actor/dancer	80
Balanchine, George	choreographer	76
Basie, Count	composer/conductor	76
Beame, Abraham	Mayor of New York City	74
Belli, Melvin	lawyer	73
Blake, Eubie	composer/musician	97
Brico, Antonia	conductor	78
Antonia: A Portrait of a Woman (Phoenix Films)		
Burger, Warren	U.S. Supreme Court Justice	73
Burns, George	actor	84
Caldwell, Taylor	writer	80
Caniff, Milton	cartoonist (Terry & The Pirates)	73
Carter, Lillian	President Carter's mother/nurse	82
Chagall, Marc	artist	93
Chavez, Carlos	composer	81
Clark, Kenneth	art historian	77
Cousteau, Jacques Yves	oceanographer	70
Dietrich, Marlene	actress	79
Douglas, Melvyn	actor	79
Ervin, Sam	former U.S. Senator	84

Foster, Hal	cartoonist (Prince Valient)	88
Galbraith, John Kenneth	economist	72
Gielgud, Sir John	actor	76
Goodman, Benny	composer/conductor	71
Gordon, Ruth	actress	84
Goren, Charles	bridge expert	79
Gould, Chester	cartoonist (Dick Tracy)	80
Graham, Martha	choreographer/dancer	86
Martha Graham (Phoenix Films)		
Hayakawa, S. I.	U. S. Senator	72
Hayes, Helen	actress	80
Helen Hayes: Portrait of an American Actress (Phoenix Films)		
Heinlein, Robert	writer	73
Hellman, Lillian	writer	73
Herblock	political cartoonist	71
Hines, Earl Fatha	musician	75
Ives, Burl	singer	71
Kazan, Elia	writer	71
Kuhn, Maggie	senior activist	74
Maggie Kuhn: Wrinkled Radical (Indiana University-AV Center)		
Portrait: Maggie Kuhn (Michigan Media)		
MacInnes, Helen	writer	73
Marshall, Thurgood	U.S. Supreme Court Justice	72
Michener, James	writer	73
Milstein, Nathan	violinist	76
O'Keefe, Georgia	artist	92
Georgia O'Keefe (Films, Inc.)		
Olivier, Laurence	actor	73
Paige, Sachel	baseball player	74
Pauling, Linus	physician	79
Peale, Norman Vincent	minister	82
Rickover, Hyman G.	Admiral	80
Saroyan, William	writer	72
Segovia, Andres	guitarist	87
Singer, Isaac Bashevis	writer	76
Sekaquaptewa, Helen	Hopi Indian/mother	82
Smith, Margaret Chase	former U.S. Senator	83

Spock, Benjamin	physician/child care expert	77
Stegner, Wallace	writer	71
Stengel, Casey	baseball manager	85
Swanson, Gloria	actress	81
Wauneka, Annie	only female member of Navaho Tribe Council	70
West, Mae	actress	88
White, E. B.	writer	81
Wilkins, Roy	former director N.A.A.C.P.	79
Wilson, Meredith	composer	78



PICTURE BOOKS

Aldridge, Josephine Fisherman's Luck
illustrated by Ruth Robbins
Parnassus Press 1966

A storm destroys Sy's home and all the fishermen in the village help him to rebuild. Many of the people pictured are older and involved in many activities. Unfortunately, the only woman in the story is shown in the kitchen pouring coffee for the men.

Alexander, Martha The Story Grandmother Told
Dial Press 1969

Lisa reminds her grandmother all about a favorite story of a green balloon that's shaped like a cat then her grandmother tells the story. Grandmother is a bit stereotyped (wearing an apron, etc.) but she's sensitive to her granddaughter. Interracial characters.

Allen, Linda Mr. Simkin's Grandma
illustrated by Loretta Lustig
William Morrow & Co. 1979

A strange grandma appears on the doorstep, announces she belongs to the family, settles in a favorite armchair and refuses to leave. Some may find it funny, but I found this book to be stereotypical and highly insulting to older people.

Ardizzone, Edward Tim to the Lighthouse
Henry Z. Walck, Inc. 1968

One night, Tim notices that the light in the lighthouse has gone out. He and some friends venture out to see why. Adventurous story. Captain McFee, who helps Tim on this adventure, is an older man and his character is well developed.

Baker, Jeannie Grandmother
Andre Deutsch 1978

Little girl has a grandmother whose garden is an overgrown jungle full of statues the grandmother carved. Delightfully different collage illustrations. British.

Bartoli, Jennifer Nona
Harvey House 1975

Little boy describes how the death of his grandmother affects his family. The funeral, hearse and casket are shown. This is unusual in books dealing with death; and, for this reason, I think it's good. However, one should remember that not just old folks die.

Borack, Barbara Grandpa
illustrated by Ben Shecter
Harper and Row 1967

Five-year-old Marilyn tells about her grandfather and all the fun things they do together. Grandma, however, wears an apron, a bun, and seems to spend most of her time in the kitchen. But then, the book is about Grandpa.

Caines, Jeannette Window Wishing
illustrated by Kevin Brooks
Harper and Row 1980

Two children visit their grandmother, Mag, on their vacation. She's a spunky, modern lady who hates to cook, loves to fish and window shop. Black characters.

Chorao, Kay Lester's Overnight
E. P. Dutton 1977

Lester spends his first night away from home at the house of his Auntie Belle. The house is just too old-fashioned to be believable - complete with chamber pot under the bed. Auntie Belle wears antiquated clothes and carries a lace hanky. Useful book on spending the night away from home - but the illustrations are too much!

Culla, Rita Rita en la Cocina de u Abuela
(Rita in her Grandmother's Kitchen)
Juventud 1971

Rita likes to spend time in her grandmother's kitchen. In Spanish.

D'Atri, Adriana Asi Son Los Aduelos Que Viven Cerca
(That's What Grandparents Who Live Nearby Are Like)
Altea (Barcelona, Spain 1977

In Spanish.

D'Atri, Adriana Asi Son Los Aduelos Que Viven Lejos
(That's What Grandparents Who Live Faraway are Like)
Altea (Barcelona, Spain) 1977

In Spanish.

de Paola, Tomie Nana Upstairs and Nana Downstairs
G. P. Putnam's Sons 1973

Tommy visits his grandmother and great-grandmother every Sunday. When his great-grandmother (Nana Upstairs) dies, Tommy learns about death. This book has been criticized as being ageist by other reviewers. The chief criticism being that the two grandmothers seem too old in relation to their grandson. You decide!

de Paola, Tomie Now One Foot, Now the Other
G. P. Putman's Sons 1981

Young Bobby is a big help to his grandfather (Bob), who has suffered a stroke.

de Paola, Tomie Watch Out for Chicken Feet in Your Soup
Prentice-Hall 1974

Another controversial title from dePaola. Joey and Eugene visit Joey's Italian grandmother. The grandmother is a rather stereotypical, "old world style" older woman. Grandmother's like Joey's do exist but one would hope that all books would not portray older women doing nothing but baking bread and cooking. The book includes a recipe for "bread dolls" like the ones Joey's grandmother bakes. (I confess....I like this book despite the ageism.)

Dobrin, Arnold — Scat!
Four Winds Press — 1971

The story of Scat, an 8-year-old, who is always getting into trouble. Grandma is the boss in this musical family. Her character is strong. She dies at the end of the story. Black characters.

Flora, James — Grandpa's Farm
Harcourt, Brace and World — 1965

Grandpa,who lives on a farm, tells his grandson some delightful tall tales. Cartoonlike drawings are somewhat stereotyped but the stories are so wonderful I almost didn't notice.

Gauch, Patricia Lee — Grandpa and Me
illustrated by Symeon Shimin
Coward, McCann and Geoghegan — 1971

A boy and his grandfather share all sorts of activities while spending the summer at the beach. The strong love they feel for each other is well portrayed in both text and drawings. This is one of my favorite books.

Goffstein, M. B. — Fish for Supper
Dial Press — 1976

Grandma has a routine she follows each day and she clearly enjoys her life.

Goldman, Susan — Grandma is Somebody Special
Albert Whitman and Co. — 1978

A child describes the time she spends with her grandmother. This is an excellent book. The grandmother "goes out to her office and to school, too."

Goldman, Susan — Grandpa and Me Together
Albert Whitman and Co. — 1979

Simple story and fresh illustrations capture the delight of a warm relationship between a little girl and her grandfather during a weekend visit. Similar to Goldman's other book: Grandma is Somebody Special.

Hoban, Russell — How Tom Beat Captain Najork and His Hired Sportsman
illustrated by Quentin Blake — 1974
Atheneum — 1974

Extremely poor picture of an older woman. "Tom lived with his maiden aunt, Miss Fidget Wonkham-Strong. She wore an iron hat and took no nonsense from anyone. Where she walked the flowers drooped and when she sang the trees all shivered." Poor role model to say the least!

Jackson, Louise A. — Grandpa Had a Windmill, Grandma Had a Churn
photographs by George Ancona
Parent's Magazine Press — 1977

A very well designed book with sepia-tone photographs. A young girl remembers her childhood experiences on her grandparent's farm. Music for a short song - "Come Butter Come" - is included on the last page of the book. One of several excellent books which utilize photos for illustrations.

Kantrowitz, Mildred Maxie
illustrated by Emily A. McCully
Parent's Magazine Press 1970

Maxie has followed the same routine every morning for years. One morning she feels lonely and depressed so she stays in bed. The neighbors all come to see what's wrong and she realizes how many people care about her. Realistic?

Knotts, Howard Great-Grandfather, the Baby and Me
Atheneum 1978

Great-grandfather's story about traveling for many miles across the desolate prairie to see a new baby helps a young boy come to grips with his own apprehension about meeting his new baby sister.

Kroll, Steven If I Could Be My Grandmother
Pantheon 1977

A little girl imagines what it would be like to be her grandmother.

Lasky, Kathryn I Have Four Names for my Grandfather
photographs by Christopher G. Knight
Little, Brown & Co. 1976

A wonderful book, illustrated with very warm photographs. The grandfather is especially photogenic. The relationship between Tom and his grandfather (Pop, Poppy, Gramps and Grandpa) is a special one.

Lexau, Joan M. Benjie on His Own
illustrated by Don Bolognese
Dial Press 1970

When Benjie's grandmother gets sick, he must learn to take care of himself. Black characters.

Loof, Jan My Grandpa is a Pirate
translated by Else H. Minarik
Harper and Row 1968

A boy and his grandfather go on a make-believe voyage to find Omar, an Arabian pirate. The pictures of grandma are TERRIBLE. She sits in a rocking chair with a shawl around her shoulders, hair in bun, and even granny glasses. She looks more like grandpa's grandmother than his wife. In the end of the story as grandpa and his grandson return, she is asleep in a hammock in the garden "she didn't even know they were away."

Lundgren, Max Matt's Grandfather
G. P. Putnam's Sons 1972

Matt's grandfather is senile and in a nursing home, but he and Matt still understand each other.

Miles, Miska Annie and the Old One
illustrated by Peter Parnall
Little, Brown & Co. 1971

Annie learns that her grandmother will die when the weaving "the Old One" is working on is taken from the loom. Annie tries to keep the work from being completed. The grandmother is portrayed as a strong, positive character. She has strength and sensitivity and faces her death with courage. This book is available on film (Greenhouse Films, 14.5 minutes, color - available from: BFA Educational Media, 2211 Michigan Avenue, Santa Monica, CA 90404.) Filmstrip (with LP or cassette) and recording available from Miller-Brody Productions, Inc.

Minarik, Else Holmelund A Kiss For Little Bear
illustrated by Maurice Sendak xxooxx
Harper & Row 1968

When Little Bear draws a picture for his grandmother, she sends him a kiss in return. (Easy Reader) Filmstrip (with LP or cassette) available from Weston Woods.

Ness, Evaline Josephina February
Charles Scribner's Sons 1963

Set in Haiti. Josephina February trades her pet burro for a pair of shoes for her grandfather.

Newman, Shirlee P. Tell Me, Grandpa Tell Me, Grandma
illustrated by Joan Drescher
Houghton Mifflin 1979

A young girl curls up with her grandparents and asks them to tell her about the time when her mother and father were young--the results (especially owing to the illustrations) are hilarious.

Olle, Maria Angeles Tula La Tortuga
(Tula the Turtle)
La Galera 1964

Grandmother brings a turtle as a present when she comes for a visit. In Spanish.

Palay, Steven I Love My Grandma
illustrated with photographs by Brent Jones
Raintree Editions 1977

A young Native American girl describes her relationship with her grandmother.

Politi, Leo Song of the Swallows
Charles Scribner's Sons 1949
Winner of the Caldecott Award

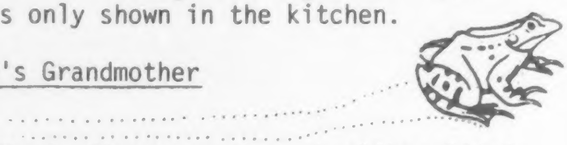
A warmly portrayed friendship between Juan, a young boy, and Julian, the elderly gardener and bell ringer at Mission San Juan Capistrano. Mexican-American characters and illustrations that show the older man working. Available on filmstrip (with LP or cassette) from Miller-Brody Productions, Inc.

Ramos, Monche El Mundo de la Bombilli Roja
(World of the Red Fire Engine)
Laber n.d.
Grandma takes care of me when I'm sick and has lots of magic tricks to share. Illustrations are stereotypical in places. In Spanish. Picture book but 5th-6th grade reading level.

Raskin, Ellen Franklin Stein
Atheneum 1972
The stereotypical characterization of "Mean Landlady Twitch" makes you squirm.

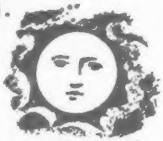
Raynor, Dorka Grandparents Around the World
Albert Whitman and Co. 1977
Forty-six full page photographs of grandparents and children taken in 25 countries with a brief identifying text accompanying each picture.

Schick, Eleanor Peter and Mr. Brandon
illustrated by Donald Carrick
Macmillan 1974
The story of Peter's first overnight visit. Peter stays with the next-door neighbors while his parents are away taking care of his sick grandmother. The next day, Peter and Mr. Brandon go out together. Well-illustrated though Mrs. Brandon is only shown in the kitchen.



Skorpen, Liesel Moak Mandy's Grandmother
illustrated by Martha Alexander
Dial Press 1975
When grandmother comes to visit, Mandy discovers that she likes little girls to play with dolls and wear dresses. Mandy prefers toads and frogs. As Mandy and her grandmother get to know one another, they begin to get along. Available on film (28 minutes, color) from: Phoenix Films, 470 Park Avenue, South, New York, New York 10016.

Skorpen, Liesel Moak Old Arthur
illustrations by Wallace Tripp
Harper and Row 1972
A special friendship between an old dog and a young boy. Arthur can't move as he once could but William still loves him.



Sleator, William The Angry Moon
illustrated by Blair Lent
Little, Brown & Co. 1970
Lupan's grandmother helps him to rescue Lapowinsa, and Indian girl, who is being held prisoner by the moon. A Tlingit tale.

Thomas, Ianthe Hi, Mrs. Mallory
illustrated by Ann Toulmin Rothe
Harper and Row 1979
Warm, realistic story about the friendship between a young Black girl and an older White woman. Sensitive illustrations and well-drawn characters make this a real winner. Mrs. Mallory dies at the end of the story.

Tobias, Tobi Jane Wishing
illustrated by Trina Schart Hyman
Viking 1977

While this book has been described as ageist by some, I like it. Jane is a dreamer and while most of her family ignores her, her grandmother is sympathetic. Hyman's drawings are realistic and effective.

Udry, Janice May Mary Jo's Grandmother
Albert Whitman and Co. 1970

Mary Jo visits her grandmother, who lives in the country, during Christmas vacation. When Grandmother falls and breaks her leg, Mary Jo sets out in a snowstorm to find help. Black characters.

Williams, Barbara Kevin's Grandma
illustrated by Kay Chorao
E. P. Dutton 1975

Kevin says his grandma rides a motorcycle, does yoga and karate, drinks tiger's milk and skydives. Kevin's friend's grandmother is different, she lets him stay up late and buys him toys. I like the contrast between the two grandmothers. More radical critics have said that the book is ageist because one grandma is wild and fun while the other is rather dull.

Wilson, Christopher A Treasure Hunt
illustrated by Dagmar Wilson
U.S. Department of Health, Education and Welfare/
Public Health Service 1980

The Feds version of a picture book (designed to show grade schoolers active seniors) smacks of "Dick and Jane" and cuteness. $2.25 (#S/N 017-062-00120-1) from: U.S. Govt. Printing Office, Washington D.C. 20402.

Wittman, Sally A Special Trade
Harper and Row 1978

Nelly and Bartholomew grow older and change; there is a special trade in their roles. Film available from: Barr Films, P.O. Box 5667, Pasadena, CA 91107.

Wood, Joyce Grandmother Lucy Goes on a Picnic
illustrated by Frank Francis
World 1970

Grandma Lucy and her granddaughter (?) go on a picnic and enjoy quiet things together. There are several picture books featuring Grandma Lucy.

Zolotow, Charlotte My Grandson Lew
Harper and Row 1974

Six-year-old Lew wakes up missing his grandfather who died four years ago. He and his mother share their memories of him. Available on film (13 minutes, color) from: Barr Films, P.O. Box 5667, Pasadena, CA 91107.

Zolotow, Charlotte William's Doll
illustrated by William Pene Du Bois
Harper and Row 1972

William wanted a doll but got a basketball and train set. His grandmother knew that dolls were not just for sissies and got him a doll so he'd know how to be a good father when he grew up. William's Doll is included in the film Free to Be...You and Me (Ms. Foundation, Inc., 42 minutes, color.)

FICTION
Ages 7 - 12

Alexander, Anne Connie
illustrated by Gails Owens
Atheneum 1976

Connie has to share a room with her 89-year-old Aunt Berta. The family lives of Connie's friends always look better to her. Eventually, she learns to appreciate her close-knit, supportive family. (ages 10+)

Babbitt, Lorraine Pink Like the Geranium
Children's Press 1974
"A Golden Gate Jr. Book"

Felipe is afraid to go to school for the first time, until his grandmother changes his mind with a story. Mexican-American characters are portrayed. (ages 7-12)

Bach, Alice Grouchy Uncle Otto
illustrated by Steven Kellogg
Harper and Row 1977

Oliver bear takes care of crabby Uncle Otto who is always changing his will. One of the most stereotypical views of the elderly I have come across both in text and pictures. (ages 7-9)

Baker, Betty The Shaman's Last Raid
Harper and Row 1963

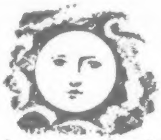
Apache children of today learn old ways from their great-grandfather. This book has been criticized by some Native Americans for its humorous treatment of the Shaman. (ages 8-12)

Barnouw, Victor Dream of the Blue Heron
Delacorte 1966

A young Chippewa is torn between traditional Indian ways and modern ideas. Author is an anthropologist who spent many years studying the Chippewa. (ages 9-12)

Berger, Terry Special Friends
photographs by David Hechtlinger
Julian Messner 1979

Black-and-white photographs capture the friendship of young Samantha and her elderly neighbor, "Aunt" Rose. A very realistic depiction of a somewhat bittersweet relationship. (ages 8-11)



Blegvad, Lenore Moon-Watch Summer
illustrated by Erik Blegvad
Harcourt, Brace, Jovanovich, Inc. 1972

Adam isn't looking forward to a summer with his grandmother as he's sure she doesn't have a television. When he arrives, he finds his fears confirmed and must console himself with an old radio and the local newspaper. Adam gradually learns to respect his independent grandmother's lifestyle. Charming line drawings. (ages 7-10)

Blue, Rose Grandma Didn't Wave Back
illustrated by Ted Lewin
Franklin Watts, Inc. 1972

Debbie first realizes that something is wrong with her grandmother when she waves to her in the window (as she does everyday) and her grandmother doesn't wave back. Debbie's grandmother is senile and her parents and relatives argue over how to care for her. Extremely sensitive and well-written. (ages 9-12)

Blume, Judy Then Again, Maybe I Won't
Bradbury 1973

Tony's grandmother is left mute by an operation for cancer of the larynx. She happily prepares all the Italian family-style meals until the move to a luxurious new home on Long Island where a cook is hired. Left with nothing to do, she watches her color television hour after hour. (ages 9-12)

Boston, L.M. The Children of the Green Knowe
Harcourt, Brace and World 1955

Tolly's great-grandmother tells him wonderful tales about three children who grew up in her house during the 17th century. (ages 9-12)

Buck, Pearl The Beech Tree
illustrated by Kurt Werth
John Day Co. 1954

After Grandfather has moved in with them, Mary Lou's parents want to send him to a nursing home. She persuades them that he should stay with the family. (ages 7-9)

Bulla, Clyde Robert The Sugar Pear Tree
illustrated by Taro Yashima
Thomas Y. Crowell 1960

The State was going to build a highway right through the street on which Lonnie, his mother and grandfather lived. The character of the grandfather is well drawn and his relationship with his grandson is especially nice. (ages 8-10)

Burch, Robert Two That Were Tough
illustrated by Richard Caffari
Viking 1976

Set in Rural Georgia - the moving story of a man's coming to terms with old age and his fight to retain his independence. The author contrasts the life of Mr. Hilton, the crusty old gristmill operation to that of Wild Wings, a tough old chicken. (ages 9-12)

Byars, Betsy After the Goatman
illustrated by Ronald Himler
Viking 1974

Figgy and his grandfather, whom everyone called the "Goat Man," lived in a row of houses built for people who had to move to make way for a new highway. Figgy's grandfather had not wanted to move and when he disappeared one day, Figgy knew that he had returned to his old cabin. Sad. (ages 9-12)

Byars, Betsy The House of Wings
illustrated by Daniel Schwartz
Viking 1972

Sensitively written story in which a young boy and his grandfather learn to respect each other while rescuing and caring for an old crane. (ages 9-12)

Byars, Betsy Trouble River
illustrated by Rocco Negri
Viking 1969

12-year-old Dewey Martin and his grandmother set off on a raft down Trouble River. While the grandmother's character is well-drawn and the story suspenseful, I cannot recommend the book due to it's extremely stereotypical treatment of Native Americans. (ages 9-12)

Calhoun, Mary The Horse Comes First
illustrated by John Gretzer
Atheneum 1974

Randy spends the summer getting to know his grandfather and learning about harness racing. (ages 9-12)

Cameron, Eleanor A Room Made of Windows
illustrated by Trina Schart Hyman
Little, Brown and Co. 1971

Julie spends hours in her room at her desk working at becoming a writer. She befriends Mrs. Rhiannon Moore, a reclusive neighbor who encourages her to write. A well-woven story with many threads. Good characterizations. (ages 12+)

Canfield, Dorothy Understood Betsy
Grosset and Dunlop 1917

An old-fashioned classic. Elizabeth Ann, over-protected by an overconscientious aunt, changes into a strong, self-reliant young woman after living with her grandmother on a farm in Vermont. (ages 10+)

Carlson, Natalie Savage A Grandmother For the Orphelines
illustrated by David White
Harper and Row 1980

The story is warm and the ending happy but the stereotypes are rampant. The Orphelines want a grandmother "with a big soft lap and an apron that smells like gingerbread." No one else will do! Illustrations of older people also stereotyped. (ages 8-11)

Christgau, Alice Rosabel's Secret

Addison-Wesley 1967

Rosabel discovers an old woman who is hiding in a shack deep in the forest. Rosabel helps the woman keep this a secret. Readers who enjoyed the Whys and Wherefores of Littabelle Lee by the Cleavers might like this story. (ages 8-12)

Cleaver, Vera and Bill   Queen of Hearts
Lippincott   1978

12-year-old, Wilma Lincoln must stay with her grandmother, Josie Lincoln, for a whole summer. Wilma sees the need for Josie to stay active and gets her to start up her baking business again. Set in Florida. Characterizations are strong and realistic. Similar to the book Lilith Summer by Hadley Irwin. (ages 12+)

Cleaver, Vera and Bill   The Whys and Wherefores of Littabelle Lee
(See: Adult-Young Adult Fiction - Bibliography)

Clifton, Lucille   The Lucky Stone
illustrated by Dale Payson
Delacorte   1979

Tee loved to sit on the porch and listen to her great-grandmother tell stories about the people who had owned the shiny black lucky stone. Tee learned about slavery times, about how her great-grandmother met her great-grandfather, etc. Black characters. A rich story. (ages 7+)

Clymer, Eleanor   The Spider, the Cave & the Pottery Bowl
illustrated by Ingrid Fetz
Antheneum   1971

Pueblo children relate both to their grandmother and traditional Indian ways and to contemporary society. Set near the Painted Desert in Arizona. (ages 10+)

Cohen, Barbara   Thank you, Jackie Robinson
illustrated by Richard Cuffari
Lothrop, Lee & Shepard   1974

Sam is an expert on the Brooklyn Dodgers; he knows every game by heart. He befriends 60-year-old Davey who loves the Dodgers almost as much as Sam. Davey takes Sam to his first major league ball game and to a series of others. The growth of this interracial friendship is beautifully portrayed. A really good read. (ages 8-12)

Collodi, Carlo   Pinocchio
various editions - first published in 1881

The classic story of the puppet and his crator, Gepetto, an elderly toymaker. Gepetto wishes for a son and makes Pinocchio. Recording by Cyril Ritchard. Available from Caedmon.

Corcoran, Barbara   The Faraway Island
Atheneum

When Lynn's family went to Belgium for a year, Lynn chose to live with her grandmother on the island of Nantucket. On the island, Lynn has considerable freedom to do as she pleases and she learns to appreciate her strengths. (ages 12+)

Corcoran, Barbara This is a Recording

(See: Adult-Young Adult Fiction Bibliography)

Curry, Jane Louise The Lost Farm
illustrated by Charles Robinson
Atheneum 1974

When their farm is hit by sinister Professor Lilliput's reducing machine, Pete and Granny manage to survive due to Granny's experience and Pete's resourcefulness. "Original, beautifully inventive, richly characterized and spiced with humor." Great for lovers of miniatures! (ages 8-12)

Distad, Audre The Dream Runner
Harper and Row 1977

Sam hears an Indian legend from his co-worker, Clete, about how Indian boys went to the mountains to find a spirit to lead them into manhood. When Clete dies, Sam decides to go off into the mountains. On his journey, he meets a retired teacher, Mrs. Emma Mellette and they become friends. (ages 10-12)

Dixon, Paige Promises to Keep
Atheneum 1974

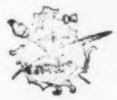
Lon Miller, the son of an American father and a Vietnamese mother, lost his parents in the Vietnam war. Now he must go to New Hampshire to live with his aristocratic grandmother, who has difficulty accepting him. (ages 10-12)

Erwin, Betty K. Who is Victoria?
illustrated by Kathleen Anderson
Little, Brown and Company 1973

Miss Godfrey is the librarian in a small town (the illustrations show her as a crone-like woman with hair in bun, etc.!) Nevertheless, the book deals successfully with aging and death. It has a good plot complete with a poltergeist and a mystery. Set in Wisconsin during the Depression. I feel the book deals well with the fact that all old people were once young people. (ages 9-12)

> "I hate to go to the library," Margaret said. "I hate Miss Godfrey. She's so mean and sour and she looks like a witch."
> "I don't believe she's a witch though," Polly said thoughtfully.
> "Of course not," Belle said. "Lot's of old ladies wear long black dresses & shawls & high button shoes. She's awfully poor. That's probably all she has to wear."

Gaines, Ernest J. The Diary of Miss Jane Pittman
(See: Adult-Young Adult Fiction Bibliography)



Glasser, Barbara & Blustein, Ellen Bongo Bradley
illustrated by Bonnie Johnson
Hawthorne 1973

Bradley Clarke, who lives in New York City, spends the summer with his grandmother in rural Clanton, North Carolina and learns about his roots. Black characters. (ages 12+)

Heide, Florence Parry When the Sad One Comes To Stay
Lippincott 1975

Sara is unhappy with her divorced status-seeking mother. She has happy memories of her father and shares these feelings with her friend Maisie (an elderly, poor woman.) This sad, unusually written book has a touching musical quality and rhythm. 1975 Notable Book Award - Children's Book Council. (ages 10-14)

Hellberg, Hans-Eric Grandpa's Maria
translated by Patricia Crampton
illustrated by Joan Sandin
William Morrow & Co. 1974

Unusually well-written, well-translated story of 7-year-old Maria who lives with her grandfather. Their relationship is well-developed and the character of the photographer grandfather is one of the most well-drawn I've come across. Set in Sweden. (ages 7-10)

Hemingway, Ernest The Old Man and the Sea
(See: Adult-Young Adult Fiction - ages 12+ - Bibliography)

Herman, Charlotte Our Snowman Had Olive Eyes
E.P. Dutton 1977

When Bubby moved in, Shelia worried about what it would be like to have her grandmother sharing her room. As it turned out, the arrangement helped both of them through some tough growing. A realistically told story. (ages 8-12)

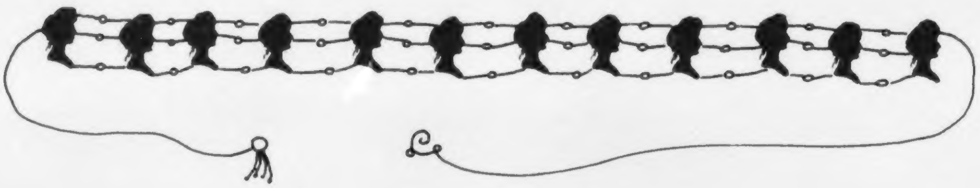
Hilton, James Good-bye Mr. Chips
(See: Adult-Young Adult Fiction Bibliography)

Hunt, Irene Up a Road Slowly
Follett 1966

When her mother died, 7-year-old Julie Trelling was sent to live with her maiden aunt in the country. Slowly, Julie begins to understand her inflexible, austere aunt and they grow to love one another. A sensitive and perceptive story. "It is the story of one girl but it could be the story of many." (ages 12+) Recording available from: Miller-Brody Productions, Inc.

Irwin, Hadley The Lilith Summer
Feminist Press 1979

12-year-old Ellen reluctantly agrees to spend a summer as the companion to a 77-year-old woman. The experience proves more important than either Lilith or Ellen imagined. They become fast friends. The story has romance - the older woman's romance (rare in children's books.) (ages 10+)



Jansson, Tove The Summer Book
translated by Thomas Teal
Pantheon 1974

"A summer of discovery shared by a little girl and her grandmother on an island in the Gulf of Finland...about life perceived through the eyes of two people. One life just beginning - the other about to end." Rich details of nature. (ages 10+)

"What is it you're doing?" Sophia asked.
"I'm playing," Grandmother said.

Koningsburg, E.L. From the Mixed Up Files of Mrs. Basil Frankweiler
Atheneum 1967

A sister and brother from an upper-middle-class suburb of New York City run away to live at the Metropolitan Museum of Art. They get involved in the mystery surrounding a statue in the museum and befriend the donor of the statue - Mrs. Basil Frankweiler. Mrs. Frankweiler, at 82, is an unconventional woman who deliberately breaks conventional rules to retain her spirit and independence. (ages 10+) Film version stars Ingrid Bergman. Feature length (105 minutes, color) available from: Audio Brandon Films, Inc., 34 McQueston Parkway S., Mt. Vernon, New York 10550. Shorter version (30 minutes, color) available from: BFA Educational Media, 2211 Michigan Ave., Santa Monica, CA 90404. Recording available from Caedmon.

Koningsburg, E.L. "The Night of the Leonids" in
Altogether, One at a Time
illustrated by Laurel Schindelman
Atheneum 1971

A 10-year-old boy and his 63-year-old grandmother go to Central Park to watch a star shower that occurs only once every 33 1/3 years. It's cloudy and they can't see. The boy realizes that his grandmother might not have another chance to see the star shower. (ages 10-12)

Krüss, James My Great-Grandfather, the Heroes and I
illustrated by Jochen Bartsch
translated by Edelgard von Heydekampf Brühl
Atheneum 1973

A great-grandfather, aware of his impending death, gives an important gift to his great-grandson, the ability to distinguish between false and true heroism. A fun,different book. Written in verse and prose. (ages 10-12)

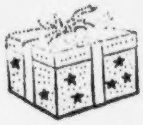
Langner, Nola Freddy My Grandfather
Four Winds Press 1979

Freddy's granddaughter describes why her Hungarian grandfather is special to her. (ages 7-11)

LeRoy, Gen Emma's Dilemma
Harper and Row 1975
Emma loves Pearl - her big sheepdog. When Grandmom comes to live with the family, the dog must be given away as the older woman is allergic to dogs. The story of a girl who learns to "cope with her family, her friends and herself." (ages 7-10)

Little, Jean Spring Begins in March
illustrated by Lewis Parks
Little, Brown and Co. 1966
Meg Copeland's problems are portrayed with understanding sympathy, and realism. Just when the promise of a room of her own seemed a reality, Meg had to learn to live with another person. Her Grandmother Kent came to live with the family. (ages 10-12)

Majerus, Janet Grandpa & Frank
(See: Adult-Young Adult Fiction - Bibliography)



Mathis, Sharon Bell The Hundred Penny Box
Viking 1975
When Michael's 100-year-old great aunt comes to live with his family, she brings with her a box containing one penny (and memory) for each of her years. Black characters. (ages 10+) Film available from: Churchill Films, 662 N. Robertson Blvd., Los Angeles, CA 90069. Filmstrip (with record or cassette) and/or recording available from: Miller-Brody Productions, Inc.

Mazer, Norma Fox Figure of Speech
(See: Adult-Young Adult Fiction - Bibliography)

Monjo, F.N. Grand Papa and Ellen Aroon
illustrated by Richard Cuffari
Holt, Rinehart and Winston 1974
"Being an account of some of the happy times spent together by Thomas Jefferson and his favorite granddaughter." (Ellen Wayles Randolpf) Told by the granddaughter. Fictionalized biography. (ages 7-10)

Morey, Walt Canyon Winter
E.P. Dutton 1972
15-year-old Peter learns about survival, the natural world, conservation, and life from the older man who rescues him after his plane crashed in the Rockies. Outdoor story. (ages 10+)

Norton, Mary Are All the Giants Dead?
illustrated by Drian Froud
Harcourt, Brace, Jovanovich, Inc. 1975
A time-travel fantasy. James travels to a land where aging fairy-tale characters live happy-ever-after. Wonderful illustrations add to the appeal of this book. (ages 11+)

Orgel, Doris The Mulberry Music
Harper and Row 1971
Libby's Grandma Liza is vital, active and does what she pleases. Libby loves her more than anybody. Suddenly Grandma Liza is ill and Libby can't see her. "Anyone who has ever faced the serious illness of a close friend or relative will sympathize with Libby's story." (ages 10+)

Perales, Alonso

La Lechuza
(The Owl)

Naylor Co. 1972
Grandfather shares traditional Mexican stories. In Spanish. (ages 10-12)

Perl, Lila Pieface and Daphne
Houghton Mifflin 1980
The relationships of the older people in this story (Grandma Florence with her family/Shirley the Baglady with "Pieface") are not well developed; the older people almost seem to be stuck in the story for affect. However, the story would have some appeal for ages 10+.

Poochoo Methuselah's Gang
illustrated by Hank Blaustein
translated by Nelly Segal
Dodd, Mead & Co. 1980
I've never heard of a man with a beard so-o-o-o long he can use it to tie up a thief. Nevertheless, the man and his beard and a group of kids tie this delightful book together. Warm, suspenseful and funny. Set in Israel and winner of the 1978 Yatsiv Award for children's literature. (Israel's Newbery) (ages 8-12)

Potter, Marian The Shared Room
William Morrow & Co. 1979
Despite her grandmother's strongly voiced opposition, a young girl remains determined to establish a relationship with her long institutionalized mother. (ages 12+)

Rohmer, Harriet Land of the Icy Death
Children's Book Press/ 1976
Fifth World Tale Series
Bilingual (Spanish-English) an old woman who is wise reveals the way out of a mess. (ages 12+)

Rohmer, Harriet The Magic Boys
Children's Book Press/ 1975
Fifth World Tale Series
Bilingual (Spanish-English) The story of the creation of the world in which the old grandmother's house is Mother Earth. (ages 12+)

Schaefer, Jack Old Ramon
illustrated by Harold West
Houghton Mifflin 1960

The story of Old Ramon (a shepherd),a small boy and their summer together. (ages 10-12) Filmstrip with record or cassette and/or recording available from: Miller-Brody Productions, Inc.

Shannon, Monica Dobry
illustrated by Atana Katchamakoff
Viking 1934

Winner of the Newbery Award in 1935. Dobry's grandfather sympathizes with his grandson's desire to become an artist. Set in Bulgaria. Old world respect for elders & the sharing of traditional stories and legends are important in this classic. (ages 10+)

Shotwell, Louisa R. Magdalena
illustrated by Lilian Obligado
Viking 1971

Magdalena lives with her grandmother, Nani, in Brooklyn, New York. She has long dark braids and decides to disobey Nani's order not to cut them. Nani, with considerable insight, comes to accept Magdalena's haircut. Friendship between Magdalena and a sterotyped eccentric older woman, Miss Lilley, is not quite as well done. (ages 10-12)

Simon, Norma What Do I Say?
Albert Whitman & Co. 1967

Grandma watches the children while mom goes off to work. She teaches the kids about manners. Bilingual (Spanish/English) (ages 7+)

Skolsky, Mindy Wrshaw The Whistling Teakettle and other Stories About Hannah
illustrated by Karen Ann Weinhaus
Harper and Row 1977

In the story "Something Lovely," Hannah visits her grandparent's store in New York City and learn of her grandmother's early life in a Polish shtetl. There are five stories in this collection. (ages 9-12)

Spyri, Johanna Heidi
Macmillan 1952 (and other editions)

Classic story of Heidi and the joy she brings to the lives of Peter, Clara and her grandfather. (ages 9-12+) Film (1937 starring Shirley Temple - 90 minutes, B & W) available from: Films, Inc. Recording (LP or cassette) by Claire Bloom. Available from Caedmon.

Stephens, Mary Jo Witch of the Cumberlands
illustrated by Arvis Stewart
Houghton Mifflin 1974

"A compelling plot along with likable and natural characterizations make this a book that will appeal on many levels. The fight against strip-mining, Miss Birdie's attempts at communication with a spirit from the past and her herbal lore add both further intrigue and relavancy to the story." (ages 8-12)

Stevens, Carla Sara and the Pinch
illustrated by John Wallner
Houghton Mifflin 1980

Three stories about Sara who always likes to get her way. She makes friends with Mr. Zamatsky, the school custodian, who understands how she feels. (ages 5-9/Easy Reader)

Storey, Margaret The Family Tree
illustrated by Shirley Hughes
Thomas Nelson Inc. 1965

Katherine Ann gains a sense of belonging when she goes to live with her elderly cousin, Lawrence, in the house where her father grew up. She explores the attic, finding old photographs, letters, etc. and reconstructs her family tree. British. (ages 8-12)

Strete, Craig Kee Paint Your Face on a Drowning in the River
William A. Morrow 1978

Tall House sees no future for himself on the reservation. He decides to leave despite protests from his grandparents who see his departure as the demise of traditional Indian ways. (ages 12+)

Strete, Craig Kee When Grandfather Journeys Into Winter
illustrated by Hal Frenck
Greenwillow/William A. Morrow 1979

On his deathbed, Tayhua asks to be alone with his grandson, Little Thunder. It seems that Tayhua has given his life to win a horse for Little Thunder. A powerful story of a friendship between a grandfather and a grandson. Native American characters. (ages 8-12)

Stuart, Jesse The Beatinest Boy
Whittlesley 1953

"Grandma Beverly used to say that David was the Beatinest Boy that ever grew up in the Valley. David was sure that his grandmother was the smartest, most wonderful woman in the world." He was willing to do almost anything to buy her a Christmas present. An old fashioned story set in the Kentucky mountains. Might try this with a child who liked the Whys and Wherefores of Littabelle Lee by Vera and Bill Cleaver. (ages 9-12)

Tolan, Stephanie Grandpa & Me
Charles Scribner's Sons 1978

11-year-old Kerry Warren cannot imagine life without her grandfather who may have to be sent to a nursing home. (ages 9-12)

Unnerstad, Edith The Journey with Grandmother
Macmillan 1960

Set in Scandinavia. 12-year-old Anders travels around with his grandmother to earn some money by selling handcrafted baskets his grandmother has made. (ages 10-12)

White, E.B. Charlotte's Web
illustrated by Garth Williams
Harper and Row 1952
Newbery Honor Book in 1953. Children's Book Award in 1952.

Charlotte (the spider) helps Wilbur (the pig) to understand and accept her approaching death. Animated film (Scotia-Barber/1972) available from: Paramount Non-Theatrical, 5451 Marathon, Hollywood, CA 90038 (85 minutes, color.) or from Films, Inc. Recording available from Miller-Brody Productions, Inc.)

Williams, Margery The Velveteen Rabbit
illustrated by William Nicholson
Doubleday and Co. 1922
The story of a young boy's love for an old, worn toy. The toy, a stuffed rabbit, is not threatened by the other shiny, new toys because it knows the child loves it. A sensitive portrayal of agesless values of love, friendship and loyalty. (ages 8+) Filmstrip (with record or cassette) available from Miller-Brody Productions, Inc.

Wilkinson, Brenda Ludell
Harper and Row 1975
A story about an 11-year-old girl who's very close to her grandmother. Set in Georgia. The regional dialogue/slang is a bit hard to read. Black characters. (ages 10+)

Yep, Lawrence Child of the Owl
Harper and Row 1977
Casey moves in with her grandmother, Paw-Paw, who lives in Chinatown in San Francisco. With some difficulty, Casey comes to understand the intricacies of the city and develops a relationship with her grandmother. A very rich book. (ages 10+)

Quote from Who is Victoria? by Betty K. Erwin, ©Little, Brown and Company, 1973 -- used with permission.

Quote from The Summer Book by Tove Jansson, translated by Thomas Teal, ©Pantheon Books, a Division of Random House, Inc., 1974 -- used with permission.

ADULT AND YOUNG ADULT FICTION

* = Story which deals with relationships
between generations.

Achebe, Chinua — The Arrow of God
John Day Co. — 1967
An aging African priest struggles to adjust to modern times and changing religions.

*Aksakov, S.T. — The Family Chronicle
1961
The story of a patriarchal grandfather on the Russian frontier at the end of the 18th century.

*Alexander, Ann — Connie
(See: Fiction - Ages 7-12 - Bibliography)

Anderson, Robert — "I Never Sang for My Father" in Best Plays of 1967
Dodd, Mead & Co. — 1967
Poignant dramatic portrait of a man who has arrived at the age of 40 without ever having realized a close relationship with his father. Movie version stars Gene Hackman & Melvyn Douglas. (92 minutes, color available from: United Films, 1425 So. Main, Tulsa, OK 74119. Edited version available from McGraw-Hill.)

*Auchincloss, Louis — The Rector of Justin
Avon — 1964
A full-life portrait of the rector-headmaster of a New England Episcopal boy's school. The rector is seen from many sides and through the eyes of a variety of his associates.

Auchincloss, Louis — Second Chance; Tales of Two Generations
Houghton Mifflin — 1970
Short stories dealing with "the identity crisis among the middle-aged and elderly" in Manhattan and its suburbs.

Baird, Thomas — People Who Pull You Down
Harcourt, Brace and World — 1970
Why would an American lady of 75 abruptly erase all traces and disappear? This novel begins with a mystery and has a lot to say about the loneliness and alienation of many older people.

*Banister, Margaret Tears Are For the Living
Houghton Mifflin 1963

Saga of six generations of life in a Virginia family as remembered by a one-hundred year old woman. Miss Jane has difficulty coping with and understanding the changes of the modern world.

★ "This is old age speaking. Old age and a long view." ★

*Banning, Margaret Culkin The Will of Magda Townsend
Harper and Row 1974

Magda Townsend decides to review her will at 80. She recalls her life which has included two marriages, children, grandchildren and a career as a successful writer. The book is racist in places and rather old fashioned. While the strong character of Magda Townsend is well and the story moves quickly, I did not find it especially believable.

*Beckman, Gunnel That Early Spring (YA)
translated by Joan Tate
Viking 1977

Gran moves from a nursing home to live in the home of Mia and her father. Mia and Gran become very close. Gran tells her about her younger days and the early Swedish suffragist movement. Gran dies at the end of the story. The well-written, modern story has romance and enough punch to hold YA's interest.

Bellow, Saul Mr. Sammler's Planet
Viking 1970

At 70, Arthur Sammler's planet encompasses both his memories (the pre-war years as a Polish journalist in London, the horrible time in a Nazi prison camp, etc.) and his contemporary life in New York City. "Mr. Sammler finds time for metaphysical musing on the state of mankind, the world, America and himself."

Bersford, C The Book of Eve
Little, Brown & Co. 1974

A woman (in her 60's) gets annoyed and bored with her life as a housewife and leaves for a life of poverty but also vitality.

Bermant, Chaim Diary of an Old Man
Holt, Rinehart and Winston 1966

"Cyril, the diarist, is cantankerous, voluble, mean, and human...through small incidents and with an acute ear for backchat, Mr Bermant conveys Cyril's refusal to be defeated and the humor as well as the tragedies of old age." Set in London.

* * *

*Berri, Claude The Two of Us
William Morrow and Co. 1968

Novelization of the movie. Set during World War II. An anti-semetic old man and a young Jewish boy grow to love each other. "Their relationship, intense and touching, is threatened only by the prejudice of the old man, who has no idea of the boy's origins." Movie is French with English subtitles. (86 minutes, b & w - available from: Columbia Pictures, 16 MM Sales Division, 711 5th Avenue, New York, New York 10022)

Berry, Wendell The Memory of Old Jack
Harcourt, Brace, Jovanovich, Inc. 1974

Jack Beechum, a retired farmer in his 80's, remembers the major events of his lifetime.

*Bonanno, Margaret Wander A Certain Slant of Light
Seaview 1979

I thoroughly enjoyed Ms. Bonanno's first novel. A sensitive, moving story of a friendship between two women -- an aging college professor and a young mother rebuilding her life after a bad marriage.

Cary, Joyce The Horse's Mouth
Harper and Row 1950

Once famous artist, 67-year-old Gulley Jimson, reflects on his life, his reunion with his old love, etc. "The story of an engaging, if unprincipled Bohemian." A film of this novel was made in 1950 by United Artists. It starred Sir Alec Guinness as Gulley Jimson.

Christie, Agatha

At Bertram's Hotel	1966
A Caribbean Mystery	1965
4.50 From Paddington	1961
The Mirror Crack'd	1963
Miss Marple	1964
Mrs. McGinty's Dead	1963
They Do It With Mirrors	1970
13 Clues for Miss Marple	1966
What Mrs. McGillicuddy Saw	1957

Dodd, Mead & Co.

Some stories featuring the older female detective, Miss Jane Marple. Some of these stories were made into films starring Dame Margaret Rutherford as Miss Marple: Mrs. McGinty's Dead = Murder Most Foul; Miss Marple = Murder Ahoy; and 4.50 from Paddington = Murder She Said.

*Clavel, Bernard The Fruits of Winter
Coward, McCann & Geoghegan 1968

Set in a small village in the Jura during the closing months of World War II. An aging couple, Mére and Pére Dubois and their sons, Julien and Paul, struggle desparately to cope with the realities of a life profoundly altered by the rigors of enemy occupation. Explores the psychology of old age and the effect of war on people.

*Cleaver, Vera & Bill The Why and Wherefores of Littabelle Lee
Atheneum 1974

Littabelle Lee (age 16) becomes the sole support of her grandparents when Aunt Sorrow leaves the home to go live with a hermit. Full of mountain wisdom & guts. Set in the Ozarks in the 1920's.

*Cooper, Louise F. One Dragon Too Many
Knopf, Alfred A. 1971

Two grandmothers share babysitting the grandchildren.

*Corcoran, Barbara This is a Recording (YA)
Bradbury 1973

14-year-old Marianne goes to live with her grandmother, an ex-actress, in Montana.

*Donovan, John Remove Protective Coating a Little at a Time (YA)
Harper and Row 1973

Harry is pretty much of a loner until he meets 72-year-old Amelia Meyers, a crusty panhandler who lives in a condemned tenement. Set in New York City.

*DuMaurier, Daphne Rule Brittania
Doubleday 1972

Set in the future. "When England drops out of the Common Market and forms an alliance with the U.S., American marines are landed in Cornwall to 'protect' the English from invasion by a foreign power. But, there is nothing to protect the marines from Madam, an elderly retired actress, her 20-year-old granddaughter and her six adopted boys of various ages."

*Gaines, Ernest J. The Autobiography of Miss Jane Pittman (YA)
Dial Press 1971

Miss Jane Pittman was born a slave in the southern U.S. and lived 110 years to see the Black militancy of the 1960's. She tells her life story to a young reporter. This story was made into a film for CBS television starring Cicely Tyson. (110 minutes, color - available from: McGraw Hill. Recording available from Caedmon.)

Gilman, Dorothy The Amazing Mrs. Pollifax 1970
The Unexpected Mrs. Pollifax 1966
Doubleday

Two adventures of the widow Pollifax, who goes to work for the C.I.A.

*Greene, Graham Travels with my Aunt
Viking 1969

World travels with eccentric 75-year-old Aunt Augusta. Movie version (1973 - MGM - available from: Films, Inc., 1144 Wilmette Avenue, Wilmette IL 60091 - 109 minutes, color)

Greenfield, Josh and Mazursky, Paul   Harry and Tonto
Saturday Review Press/E.P. Dutton   1974

Novelization of the film. 72-year-old Harry travels across America accompanied by his cat, Tonto. The movie stars Art Carney as Harry and, of course, Tonto (a Morris look-alike). (115 minutes, color - available from: Films, Inc., 1144 Wilmette Avenue, Wilmette, IL 60091.)

*Heide, Florence Parry   When the Sad One Comes to Stay
(See: Fiction Ages 7-12 Bibliography)

Hemingway, Ernest   The Old Man and the Sea   (YA)
Charles Scribner's Sons   1961

Familiar tale of an old man's relationship with a boy, the sea and himself. Movie version (1957) stars Spencer Tracy. (86 minutes, color - from: Audio-Brandon Films, 34 McQueston Parkway South, Mt. Vernon, New York 10550 - Recording by Charlton Heston - available from Caedmon.)

*Higgins, Colin   Harold and Maude   (YA)
Avon   1975

The May/September romance of teen-aged Harold and 79-year-old Maude. The popular film (1973) stars Bud Cort as Harold & Ruth Gordon as Maude. (92 minutes, color - available from: Films, Inc., 1144 Wilmette Avenue, Wilmette, IL 60091.)

*Hilton, James   Good-bye Mr. Chips   (YA)
Atlantic Monthly Press   1934

Mr. Chips, the elderly headmaster of an English school, is respected & honored by his young students. He recalls his life. This story has been made into a movie twice by MGM. The first version (1939) stars Robert Donat as Chips (114 minutes, b & w - available from: Films, Inc., 1144 Wilmette Avenue, Wilmette, IL 60091). The second version (1969) as a Musical starring Peter O'Toole & Petula Clark. (151 minutes, color - also available from Films, Inc.) Recording by Christopher Plummer - available from: Applause Production, Inc.

> "A great joke, this growing old -- but a sad joke, too, in a way. And as Chips sat by his fire with autumn gales rattling the windows, the waves of humor and sadness swept over him very often until tears fell, so that when Mrs. Wickett came in with his cup of tea, she did not know whether he had been laughing or crying. And neither did Chips himself."

*Hoffman, Alice   The Drowning Season
E. P. Dutton   1979

A novel about two women named Esther - grandmother & granddaughter - who attempt to break away from their traditional family.

*Hughes, Langston "Thank you, M'am"
in Something in Common and Other Stories
Hill and Wang 1963

What happens when a boy tries to steal an older woman's purse and she holds on - to the purse and to him. Available on film (12 minutes, color) from Phoenix Films.

*Kawabata, Yosunari The Sound of the Mountain
Alfred A. Knopf 1970

Family relations attitudes toward aging in Japan.

Kazantzakis, Nikos Zorba the Greek
Simon & Schuster 1952

Zorba is a "magnificently vital man whose years have not dimmed his delight in the pleasures of the flesh or the wonder & mystery of the universe." Set on the island of Crete. The film version (1964 - 20th Century Fox) stars Anthony Quinn. Available from: Films, Inc., 1144 Wilmette Avenue, Wilmette, IL 60091 (142 minutes, color.)

*Laurence, Margaret The Stone Angel
Alfred A. Knopf 1964

Hagar Shipley, aged 90, resents her dependence on her son & daughter-in-law. Lawrence, a Canadian, writes with uncompromising honesty. She is a master at capturing Hagar's inner dialogue of reminiscence & daily observations.

> "So they may enter my room any time they choose. Privacy is a privilege not granted to the aged or the young. Sometimes very young children can look at the old, and a look passes between them, conspiratorial, sly and knowing. It's because neither are human to the middling ones, those in their prime, as they say, like beef."

*Lawrence, Josephine All the Years of Her Life
Harcourt, Brace, Jovanovich, Inc. 1972

Story of three middle-aged suburban women faced with problems of aging parents. Written with tart humor, compassion and sound common sense.

Lawrence, Josephine Not a Cloud in the Sky
Harcourt, Brace and World 1964

A comic look at life in a retirement community, Tranquil Acres, where there are ramps instead of staircases, slowly moving sidewalks, aural as well as visual traffic signals, bland diets, innocuous pastimes, zealous social workers and eager young volunteers bent on brightening life for old age.

*Majerus, Janet Grandpa and Frank (YA)
Lippincott 1976

Set in 1947 in Illinois. 12-year-old Sara and her 13-year-old neighbor, Joey, "kidnap" Sara's grandfather to keep him from being sent to the County Home for the Aged.

*Mannes, Marya They
Doubleday 1968
Five older people struggle to survive in a society dominated by the young - ("They")

*Mazer, Norma Fox A Figure of Speech (YA)
Delacorte 1973
A touching, realistic story. Somber but immensely readable. Jenny Pennoyer has always found it difficult to relate to everyone in her family except her grandfather. Her parents secretly plan to move him into an old folk's home to make room for her older brother and his wife. Jenny and Mr. Pennoyer run away.

*Morris, Wright Fire Sermon
Harper and Row 1969
"A chance meeting on the highway links a hippie couple to the eastward journey of an old man and boy." The old giving way to the new is the central theme of this novel.

Morris, Wright A Life
Harper and Row 1973
A continuation of Fire Sermon.

*O'Connor, Edwin I Was Dancing
Little, Brown & Co. 1964
Waltzing Daniel Considine retires from vaudeville and moves in with his son and daughter-in-law. They see him as a temporary guest; he intends to stay.

Plain, Belva Evergreen
Delacorte 1978
Long Saga (nearly 600 pages) of a Jewish immigrant from Germany who first settles on Hester Street in New York City. The book chronicles her life.

Robinson, Jean The Secret Life of T.K. Dearing (YA)
Seabury Press 1973

Sarton, May As We Are Now
W.W. Norton 1973
The journal of a 76-year-old woman trying to stay alive in a nursing home in the country. She writes of daily happenings in the home as well as of her remembrances of the past.

Scott, Paul Staying On
Heinemann Ltd. 1977
The story of an English couple who has chosen to stay in India after the independence. Extremely well written & revealing in its intercultural understanding.

*Sherman, D.R. Old Mali and the Boy
Little, Brown and Co. 1964
"In the half-light of an Indian jungle, a youth and an old man act out the timeless drama of a boy's coming of age."

Smith, R.K. Sadie Shapiro's Knitting Book 1973
Sadie Shapiro, Matchmaker 1980
Sadie Shapiro in Miami 1977
Simon & Schuster
Witty novels about an energetic 70+ lady.

Stegner, Wallace Angle of Repose
Doubleday 1971
An aging historian returns to his childhood home to write his grandmother's life story.

*Stolz, Mary Look Before You Leap (YA)
Harper and Row 1972
Janine Gavin's parents get a divorce. Looking for solace, she turns to her grandmother and other older friends.

Streeter, Edward Chairman of the Bored
Harper and Row 1961
The life of a successful businessman just after he is forced to retire at age 65.

Taylor, Elizabeth Mrs. Palfrey at the Claremont
Viking 1971
Mrs. Palfrey moves into the Claremont Hotel (London) after her husband dies as she wants to be "where it's happening." The hotel turns out to be stuffy and a place where "one sat at separate tables and went on separate walks."

*Tomkins, Katherine Kotch
McGraw Hill 1965
72-year-old Kotch lives with his successful businessman son and unsympathetic daughter-in-law. When he realizes he's being railroaded into a mental home, he strikes out on his own. Movie version available. (114 minutes, color - from: Films, Inc., 1144 Wilmette Avenue, Wilmette, IL 60091.)

*Wersba, Barbara The Dream Watcher (YA)
Atheneum 1968
Albert is isolated until he meets Mrs. Orpha Woodfin, an older neighbor.

*Whelan, Gloria A Clearing in the Forest
G.P. Putnam's Sons 1978
Set in Northern Michigan. A well-drawn story of the friendship between Frances Crawford (age 80+ - a naturalist) and Wilson Catchner (alienated high school senior.) Their fight against a big oil company that obtains the mineral rights to Crawford's land adds excitement to the book. Descriptions of natural surroundings are especially nice.

*Wolf, Gary K. A Generation Removed
Doubleday 1977
A science fiction novel which describes a society controlled by the young. The leader of the "Old People's Army" works to overthrow the youth-dominated government and thereby save his generation.

*Zindel, Paul The Pigman (YA)
Harper and Row 1968
Two lonely teenagers meet an eccentric older man who lives "in the past." The three develop a warm, touching friendship. Recording (record or cassette) and filmstrip (with record or cassette) available from: Miller-Brody Productions, Inc.

Quote from Tears Are For the Living by Margaret Banister, © Houghton Mifflin, 1963. Used with permission.

Quote from Good-bye Mr. Chips by James Hilton, © Atlantic Monthly Press, 1934. Used with permission.

Quote from The Stone Angel by Margaret Laurence, © Alfred A. Knopf, Inc., 1964. Used with permission.

RESOURCES

Addresses of many organizations and companies mentioned in this manual are listed below. For addresses of publishers not listed see: Books in Print.

Applause Productions, Inc.
85 Longview Road
Port Washington, N.Y. 11050

BFA Educational Media
P.O. Box 1795
Santa Monica, CA 90406

Stephen Bosustow Productions
1649 11th Street
Santa Monica, CA 90404

R.R. Bowker, Inc.
1180 Avenue of the Americas
New York, N.Y. 10036

Caedmon
1995 Broadway
New York, N.Y. 10023

Carousel Films
1501 Broadway, Suite 1503
New York, N.Y. 10036

Dover Publications, Inc.
180 Varick Street
New York, N.Y. 10014
(Department G.I. for catalogs)

Films, Inc.
733 Green Bay Road
Wilmette, Illinois 60091

Glide Publications
330 Ellis Street
San Francisco, CA 94102

Iaconi Book Imports
300 Pennsylvania Avenue
San Francisco, CA 94107
(Foreign language titles - good selection of children's books)

Imported Publications, Inc.
320 W. Ohio Street
Chicago, Illinois 60610
(Inexpensive Russian children's books - in English.)

Indiana University
Audio-Visual Center
Bloomington, Indiana 47401

Learning Corporation of America
1350 Avenue of the Americas
New York, N.Y. 10019

Irving Lesser Enterprises
250 W. 57th Street, Room 1527
New York, N.Y. 10019

McGraw Hill/CRM Films
110 15th Street
Del Mar, CA 92014

Masters & Masterworks Productions
6363 Wilshire Blvd., Suite 21 B
Los Angeles, CA 90048

Michigan Media
416 4th Street
Ann Arbor, MI 48109

University of Michigan
Media Resources Center
400 Fourth Street
Ann Arbor, MI 48109

Miller-Brody Productions, Inc.
342 Madison Avenue, Dept. 79
New York, N.Y. 10017

New Yorker Films
43 W. 61st Street
New York, N.Y. 10023

Phoenix Films
470 Park Avenue South
New York, N.Y. 10016

Publisher's Central Bureau
Department 017
1 Champion Avenue
Avenel, N.J. 07131

Pyramid Film and Video
Box 1048
Santa Monica, CA 90406

Radim Films, Inc.
17 W. 60th Street
New York, N.Y. 10023

Sterling Educational Films
241 E. 34th Street
New York, N.Y. 10016

Time-Life Films
100 Eisenhower Drive
Paramus, N.J. 07652

Weston Woods
Weston, CT 06883

Rubber Stamp Companies

Decor-8-Craft Products
9635 Liberty School Road
Route 5
Cambridge, Ohio 43725
Catalog: $1.00

Flim-Flam Shop
17800 Chillicothe Road
Unit 110-A
Chagrin Falls, Ohio 44022
Catalog: $2.00

Hobbies and Things
30915 Lorain Road
North Olmsted, Ohio 44070
Catalog: $1.00

Patrick and Company
Rubber Stamps
560 Market Street
San Francisco, CA 94104
Catalog: FREE

Red Rubber Valley Rubber Stamps
P.O. Box 127
Fairfax, CA 94930
Catalog: $1.00